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**COLLEGE SERIES OF GREEK AUTHORS**

**EDITED UNDER THE SUPERVISION OF**

**JOHN WILLIAMS WHITE, LEWIS R. PACKARD, AND THOMAS D. SEYMOUR.**

**ARISTOPHANES**

**C L O U D S**

**EDITED**

**ON THE BASIS OF KOCK'S EDITION**

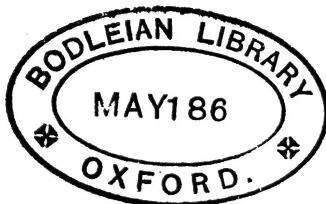
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## PREFACE.

THIS edition of the *Clouds* is based on Theodor Kock's third edition, Berlin, 1876. The Introduction is an almost literal translation.

The text of Kock has been strictly adhered to, except that a few changes have been made in the punctuation and orthography, and in verses 1349 f. a conjecture of Kock has been adopted. In the lyric parts the division into verses has been modified so as to adapt them to the schemes of J. H. H. Schmidt. This required no actual change of the text, as Schmidt based his schemes for the most part on the text of Kock. In one or two places Schmidt's schemes have been slightly modified.

In the Critical Notes little more has been attempted than to explain the departures of the text from the readings common to the majority of the MSS. The data have all been taken at second-hand.

Since the place of Aristophanes in American colleges is not definitely fixed, the commentary is adapted to a tolerably wide range of preparation.

Material has been taken from many sources; but special mention is due the excellent school edition of Teuffel, which has been freely used.

In preparing the appendix on Metres, it has been assumed that the student may not have previously read any Greek drama. Tolerably full explanations are accordingly given, and references are made to Hadley's and Goodwin's Grammars, and also to Schmidt's *Rhythmic and Metric*.

M. W. HUMPHREYS.

UNIVERSITY OF TEXAS,  
January, 1885.



## INTRODUCTION.

### I.

THE most dangerous age for a people is that in which subjective 1 reflexion begins to raise its voice against what has hitherto enjoyed universal recognition. The collective conditions of the life of a state first spring, like the products of nature, from the soil of the popular character, and they are received, like natural products, without much scrutiny; they take root more and more firmly, and no one thinks of casting doubt upon their title. But after that there comes a time when, with the people as well as with the individual, self-consciousness and self-scrutiny awake; a time when an account is demanded of the causes and the appropriateness of what is done; a time when criticism takes the place of unbounded and submissive confidence in what is usual, and calls into question the grounds of the existing state of affairs.

Such an age begins for Hellas, and especially for Athens, with 2 the Peloponnesian war. Slow in growth, this age was long-lived. Within, the frequent changes of forms of government by which the entire people was brought to participate in public affairs,—without, the comparatively sudden and wide extension of trade and commerce, the ever growing acquaintance with strange countries and states, had exercised great influence in directing attention to differences of customs, and in lifting the judgment concerning such things to a more elevated and comprehensive standpoint. Then the progress of democratic principles, accelerated by the elevation of the people in the Persian wars, gave a lively impulse to the spirit of opposition, and made readiness to speak and reply on the spur of the moment an indispensable condition to participation in state affairs. Finally, the development of philosophy, at first indeed in very narrow circles, but afterwards more and more extensively among persons who were educated and

those that wished to appear so, assailed the good old honest simplicity even in the highest things, such as beliefs with regard to God and the world, and through the mainly negative results of the most acute speculation, — results directly opposed to unquestioning faith, — shook the already weakened joints of the ancestral religious structure. All these influences combined to bring about a recognition of the claims of subjective reflexion as opposed to objective reality. They all united in *Sophistic*.

3 The sophists were not radical destroyers; they only gave expression to what already lay in the tendency of the times, and had been gradually growing with the historical development of the Hellenic national character. They were not even leaders in every instance, but were for the most part carried along by the current. With justice they professed to desire nothing but to render men, especially the youth, capable of intelligently ordering and regulating all the concerns of private and public life, especially of participating successfully in the administration of the government (Plat. Prot. 318 f.), and so of attaining that for which all men strive, happiness and contentment. To accomplish this there was needed above all things the art of speaking and confuting; and again, in order to give pungency and fluency to speech, there was need of practice in thinking. Accordingly the sophists, as they desired to produce skilful orators, found themselves under the necessity of having recourse to philosophy, and of basing their art upon a theory.

4 But the fruits of philosophy ripen only for those who, unselfishly and with their whole soul, seek the truth; whereas the sophists would have had philosophy serve only an illegitimate, one-sided purpose, the establishment and adornment of their practical instruction. Accordingly, being led to the exercise of subtle subjective speculation, they applied themselves to those philosophic systems which had most assailed the objective substance of previous thought and belief. From Heraclitus's doctrine of the continuously onward rushing stream of existence, whose individual movements escaped man's recognition because of the suddenness of their disappearance, Protagoras derived the theory that an objective reality was inconceivable, and consequently that "man

was the measure of all things"; and Gorgias, partly as disciple, partly as opponent of the Eleatics (who contrasted the visible world as a world of mere appearance with the world of truth accessible only to pure thought), attempted to show by elaborate demonstration that nothing exists, that if anything did exist, it could not be known, much less communicated. The conclusions were easy to draw. If there is no objective reality, every one can believe and act as he chooses, without reverence for tradition, custom, and right, without reverence for gods or men.

Neither Protagoras nor Gorgias drew in practice these fatal 5 conclusions from their doctrines. They were, as can be seen from Plato's works, men of integrity and good intentions. Prodicus's well-known allegory of the Choice of Hercules (see on 361) shows best what value they ascribed to moral culture. But that these conclusions were nevertheless drawn, and soon enough began to have a baneful influence, is shown only too clearly by the further development of the condition of Athens and of Hellas. For the individual, especially among the educated, every previously respected barrier was giving way; what had stood firm was becoming unstable and doubtful. Law, faith, religion had claims only so far as they were recognized by the individual. The freest play was given to criticism,—criticism of the most frivolous character, such as is nothing more than a whim of the fancy. Every united effort, everything that had, as a firm bond, held the state together, was relaxed by doubt. The foundations of society were shaken; and in case of a more general dissemination of such principles, enlightenment would have succumbed to the worst sort of barbarism,—egotistic individualism and want of character.

In Athens there were many who zealously espoused this modern 6 wisdom; many who with great earnestness opposed its progress. The claims of the new tendencies, and at the same time their one-sidedness and injurious nature, were fully recognized by only one,—Socrates. He confronted the dangers of the sophistic art with the deep earnestness and the full power of a noble moral impulse. His intelligent, unceasing contest with it rescued the germs of civilization from the universal deterioration of the times, and preserved

them for future generations. For him it is not the senses and their perceptions that decide with regard to truth and error, but it is reflexion, which, shut off from the outer world, has its laws and motives only in the human mind itself; nor yet is it unstable opinion, based upon sensuous perceptions, but the reflexion of scientific investigation firmly based on principles inherent in the soul. For him the goal of human life is not an arbitrary one, depending on the whims of the individual, nor yet that short, doubtful happiness after which all strive, but which, nevertheless, in unceasing change, is ever passing into its opposite. Here also earnest investigation finds something firm and definite that is raised above all mutability. In all the strife of human opinions there is one thing whose absolute worth the inner voice of every man, even though against his will, recognizes,—*the absolute good*. This alone is the source of true happiness. The man who practices it is no longer subject to the changes of joy and pain, but in his ardent devotion to it finds that immutable, satisfying happiness whose distorted image men usually pursue in the pleasures of the hour.

7 Consequently it appears almost impossible to imagine a greater and sharper contrast than that which existed between Socrates and the sophists. Yet they had many a striking point of similarity. In the first place, to attain their end they employed the same means,—skill in speaking and thinking cultivated to the greatest perfection, that is, *Dialectic*; and if Socrates far excelled his opponents in the manipulation of this instrument, that was a difference only of degree. In the second place, in their aims also they had much in common; for Socrates too was convinced that the state of affairs at Athens did not promise to last, and needed to be replaced by a more stable one. He too contended, not indeed directly, but with far more powerful means, against the unsuspecting security of early Athenian life. He too laid hand, though not as destroyer, upon the undesecrated sanctuary of traditional morals, of faith not yet shaken by self-scrutiny. Socrates himself intentionally made this negative side of his labors especially prominent. While he unceasingly incited all who associated with him carefully to test what had hitherto been regarded

as established, and ever and again subjected them to disappointment and discouragement; and while he always made it his chief object to point out the inadequacy of erroneous opinions, he left to the men themselves the positive side, the actual discovery of the truth. For, since he believed that nothing from without could be transplanted into the mind, but rather that every one must, through the exercise of his own reflective faculties, find out that of which he is to have a permanent conviction, he contented himself with leading the mind towards the correct method of solving the question under discussion, rather than to its real subject. As is well known, he always claimed to know nothing himself, and prided himself only on the art of putting the discoveries of others to the test. He took good care not to cast before everybody indiscriminately, however untrained and immature, the positive results of his own meditations.

It cannot, therefore, surprise us if Socrates appeared as one of 8 the sophists not only to the uneducated masses but also to the more select intellects of his times.<sup>1</sup> Even after his unmerited death, at a time when the judgment concerning him could have been long since cleared from error, the orator Aeschines (I. 173) called him one of the sophists; and still worse, Cato the Elder censured him as a prater about virtue and a corrupter of morals. Such an error was the more excusable on the part of his immediate contemporaries, who, being placed in the midst of the conflict between opposing principles, could not obtain a clear view of the struggle. The best known of his pupils, Alcibiades, Critias, Theramenes, were not such men as could bear testimony which would reflect honor upon him to the deep-seated morality of his character and teachings; and what outwardly appeared to the best advantage in these pupils,—superior skill and acumen in the dialectic art,—was exactly the thing which the sophists in general openly proclaimed as the immediate object of their efforts. To superficial observers there was visible at most only one easily recognized difference,—the *method*. For while the sophists sought to establish their principles by means of continuous dis-

<sup>1</sup> See Lehrs, *Populäre Aufsätze*, p. 411 f.

course, Socrates employed that quick and ready mode of teaching which brings out ideas briefly and sharply in questions and answers, a method in which he was a master. But how easy it was to regard this merely as a new device within the same system, invented to attract afresh people who were exhausted and bored by the continual repetition of the sophists' arts.

9 In contrast with both parties, the sophists as well as Socrates, Aristophanes occupies a perfectly defined position. He was one of the most decided among those honorable men who saw in this striving after innovation danger of ruin to the Athenian commonwealth. Hostile to every antiquated theory from the mere fact that he was a poet, and equally incapable of appreciating the coming state of affairs, whose wretchedness startled him and afterwards prostrated him more and more,—being in this respect much narrower and more prejudiced than the far-seeing Socrates,—he clung with firm embrace to the freshness of the present without observing the germ of death in its bosom. By no means, indeed, a blind admirer of decayed institutions, even affected to a degree by the new movement, and not entirely free from the destructive tendency of subjective reflexion, he still is to be classed with those who opposed with zeal and energy the dangers of innovation, who with indignation resisted the attacks of the free thinkers upon Athenian religion and morals, and sought to destroy in the germ the ruinous theories of the new wisdom. This position seemed all the more justifiable, since the new doctrines, hitherto accessible only to youths of rank and wealth, now began,—and that through the influence of Socrates,—to find their way into the middle and lower classes of society, and so to take hold upon the masses, where, being received by a multitude untrained in thinking, they were sure to produce the most serious confusion. Socrates took no money for his labor. Whoever wished to associate with him was received; even those who resisted were attracted by him; he left no one at rest. He strove to arouse all classes of citizens without regard to station. Just as he drew philosophers, statesmen, and poets into his society, so he was specially fond of entering the workshops of artizans. Everywhere his object was the same,—to remove prevailing preju-

dices, to perplex men as to the grounds of their convictions. And not only did he himself pursue this course, but also his more intelligent pupils took delight in assailing unsophisticated Athenians with their cunning questions and arts of confutation, frequently not with a view to accomplishing any good, but only in order to test their newly acquired power or to shine before the uneducated multitude.

In opposition to such endeavors, Aristophanes did not stand 10 alone among his fellow-artists. The entire old comedy, so far as can be judged from its fragments, followed the same conservative course. In a play called the *All-Seers* (*Πανόπται*), Cratinus had shown, by the example of the philosopher Hippon of Rhegium, how dangerous to faith and morals were the doings of the modern investigators of nature, who believed they could hear the grass grow. Two years after the performance of the *Clouds*, Eupolis in the *Parasites* made a most lively attack upon the whole tribe of sophists, together with their patron and protector, Callias, known to us through Plato's *Protagoras*. At the same time with the *Clouds* the *Kórvos* of Amipsias was performed, in which the speculative thinkers (*φροντιστα*) formed the chorus, and Socrates himself was keenly ridiculed. Yet the earlier attacks had been fruitless, since they were either directed against persons of minor importance, or else had failed to strike with sufficient force the weaker points of the enemy. The sophists became more numerous and gained a greater and greater number of adherents among the young. Through the influence of Socrates the false doctrines threatened to penetrate the heart of the people. It was, perhaps, about this time that the Delphic god had declared him to be the wisest of all mortals. His gallantry at the battle of Delium (winter of 424 B.C.) had directed general attention to him more than ever. It seemed necessary, regardless of consequences, to make a well-planned attack upon the chief seat of the evil, unless the victory was to be left to the enemy without any real contest.<sup>1</sup>

<sup>1</sup> A. Böhringer (Ueber die Wolken des Arist., Karlsruhe, 1863) attempts to show "that this comedy was not directed mainly against Philosophy and

Sophistic, but against the false desire of the Athenians for a mere outward, superficial explanation of things"; that accordingly not Socrates but

11 Of the previous sophists none were born in Athens ; the wisdom which they brought was foreign. The brilliant oratory of Gorgias had exercised only a transient influence, and the other teachers of the new art sojourned in Athens, for the most part, only as visitors with select friends, and held their discourses (*ἐπιδείξεις*) there in a narrow circle for a fixed and generally very high fee. An attack that was to destroy the evil root and branch could not be directed against these. The sharp sword of Attic comedy inflicted light wounds, indeed, in all quarters ; its full weight, however, fell only upon Attic citizens and Attic institutions ; and with Aristophanes especially, who had in the preceding year begun in his comedy of the *Knights* a hand-to-hand conflict with the all-powerful demagogue Cleon, it must have been a point of honor not to assail unnaturalized foreigners,—such as Protagoras for instance, who, besides, was not even in Athens at that time,<sup>1</sup>—but the very head of the new doctrines in Athens itself. According to his view this head was Socrates ; against him, therefore, he turned his arms.

12 The attack is not a personal one : it is not directed against Socrates as a man. Nor is it due to the gold of Anytus and Meletus, the subsequent accusers of Socrates, as was by later writers repeated from a frivolous tradition. Against such a charge the poet is protected by the spotless purity of his patriotism and the sturdy honesty of his character. The only cause of hostility lay in the antagonism of two principles, one of which, according to the universal view, shared also by Aristophanes, was represented by Socrates, while the poet felt himself under a sacred obligation to defend the other with all the power of his art. Accordingly not

Strepsiades is to be regarded as the chief character of the play, and no real attack upon Socrates is intended. It is true that the attacks of comedy upon Cleon are directed also at the masses who are his adherents, and the attacks upon Euripides are aimed also at those who deify him. But since, as the poet believed, the follies of the people were chargeable to their leaders and were to be cured by combat-

ing the latter, it is evident that, just as Cleon is the leading character of the *Knights* and Euripides of the *Frogs*, so in the *Clouds* Socrates is the main object of ridicule. The satire does not lose in pointedness, nor is its author less responsible, although it is not directed against the person represented by the chief actor (*πρωταγόρης*).

<sup>1</sup> This we learn from Athen. V. 218 C.

only the peculiarities of the person of the philosopher,—his immense bald head, Silenus-like countenance, flat nose with dilated nostrils, thick lips, broad shoulders, protruding abdomen, proud carriage, haughty glance, and all the other marks of his wonderful personality, which, no doubt, were exactly copied on the stage,—not only his poverty, his contempt for fashion and luxury, are made the most of for the purposes of comedy, but he is also made responsible for the sins of the whole school, and so qualities are attributed to him which were not his but were borrowed by the poet from the most noted of the sophists.<sup>1</sup> Accordingly it was charged that he received money from his pupils, whereas he never let any one pay a fee for his instruction; that he was an enemy of cheerful sociability, whereas, according to Plato's *Symposium*, he knew how both to value and to elevate it; that he found fault with the palaestrae and gymnasia, whereas he was specially fond of frequenting them; that he subjected himself and his adherents to an unwholesome, emaciating meditation, whereas he was a picture of robust health; that he busied himself with astronomy and meteorology, whereas he disapproved of such studies as being useless and often harmful (*Xen. Mem.* I. 1, 2; IV. 7, 6). Most of the doctrines ascribed to him in the *Clouds* do not belong to him, but to Protagoras and Diogenes of Apollonia. Nay, more; since it was necessary for the poet in a scenic representation to confine his vagrant hero to a single locality, he was compelled, in total disregard of Socrates's habit of frequenting the streets and to a certain extent of giving continual instruction on the way, to invent for him a special thinking-shop (*φροντιστήριον*), where, like the owl, he pursues his studies in the dark. On the other hand, many a peculiarity which was of significance only for the individual, and could not be employed as a characteristic of the sophists in general, was ignored. His relations to Xanthippe, his δαμόνον, and many other things of

<sup>1</sup> Similarly Meton is ridiculed in the *Birds* as the representative of the new-fashioned mathematics. Likewise Lamachus in the *Acharnians* as the head of the war-party, whereas the poet afterwards (*Thesm.* 841, Ran.

1039) recognizes his merits. In the *Thesmophoriazusae* Agathon is a shocking typical corrupter of tragedy, while in the *Frogs* (84) he is “a good poet, much missed by his friends.”

the sort, which would have offered rich material for a personal satire, are passed over in silence in the comedy, lest what was special and individual might throw into the background what was general and common to the whole class.

13 If, therefore, the picture which Aristophanes has given of Socrates does not possess the deceptive resemblance of a portrait, still the departures from the truth are not calumnies, and could not be. For even though Socrates's fame was at that time just beginning (100 f.), still his almost entirely public mode of life and his striking oddities and habits must already have been universally known, and any malicious misrepresentation of them would at once have found its refutation in this general knowledge. Those departures from reality were necessary, because for the poet Socrates is a class conception and is satirized as such; and it is equally useless to defend the one against the charge of intentional falsehood, and the other against the imputations erroneously cast upon him in the *Clouds*. Socrates himself and his adherents judged Aristophanes quite correctly; they recognized his error, but respected the firmness and earnestness of his convictions. Although the *Clouds* did not give satisfaction, the play must have made a great impression, since Socrates at his trial defended himself at length against the charges contained in the comedy. Still he felt no hatred for the poet. He probably reckoned him among those who, themselves laboring under a misapprehension, innocently gave it further circulation.<sup>1</sup> As far as we can judge from the scanty statements of the ancients on the subject, the two became more intimate after the performance of the *Clouds* than they had been before. At any rate the jests subsequently directed against Socrates by the poet are of an entirely harmless nature (Av. 1282 ff., 1554 ff.; Ran. 1491 ff.); and while Xenophon mentions, without any animosity, the jests of the comedian with regard to his master, Plato is even prepossessed by the amiability of the jester. In his *Symposium* the two opponents are found together as guests in the house of Agathon without a single trace of hatred or resentment.

<sup>1</sup> Plat. Apol. 18 D. Cf. also Luc. Pisc. 14, where the views represented by personified Philosophy are certainly to be regarded as those of Socrates.

## II.

The plot of the comedy, like most of those of Aristophanes, is 14 very simple. A man belonging to the once sound and uncorrupted core of the people, — a countryman, who has suffered material and moral ruin through the evils common to the times, though not yet himself attacked by the poison of the new culture, is led by adverse circumstances to embrace it. He has been wealthy, and could have enjoyed his property in peace and quiet, but weakness and want of character have involved him in a series of misfortunes. External influence, perhaps also the desire to raise himself above his rank, has induced him to marry a noble, but mistrained, girl of the proud family of the Alcmaeonidae (to which Pericles and Alcibiades belonged), a relative of the great Megacles who was famous for three victories in chariot races at the Olympic games. Her luxurious habits had already reduced his property considerably when she bore him a son. Brought up in the midst of the conflict of the opposing principles of his parents, well acquainted with the weaknesses of his father, introduced into the polite society of the capital through the preponderating influence of his mother, the boy has in early youth attached himself to the aristocratic circles of the Knights;<sup>1</sup> and, through the prodigality that was almost unavoidable in such society, he has so burdened his father's property with debts that the latter, incapable of putting an end by firmness to the proceedings in his family, sees his utter ruin approaching. The war, which is only incidentally mentioned in the play, has driven him from his farm into the city, where he occupies a small building not far from the house of Socrates.

*Prologos* (1-274). It is night; for Strepsiades it threatens 15 never to dawn; anxiety keeps him awake. His son and the slaves, all crowded together into one room with the master, lie on the

<sup>1</sup> The "Knights" or horsemen of the times of the Peloponnesian war were not the *ταγῆς* of the Solonian classification. The former might be taken, for instance, from the *πεντάκοσιομέδιμνοι*, and the latter did not necessarily serve as cavalry. See Introduction to the *Knights*, § 24.

floor snoring as if in mockery ; sleep shuns him alone. He makes a computation of his debts, which shows that he must employ energetic means to escape certain misery. After long reflexion, he has found the means ; but he needs his son for the execution of his plan, but fears that he will not readily be persuaded. With terms of endearment he wakes him ; he undertakes to convince him that only the greatest expertness in oratory and litigation can avert ruin from the family. There is no better teacher of this art in Athens than Socrates, for he has at home two modes of argument ( $\lambdaόγοι$ ), the stronger and the weaker, the latter of which, in spite of its name, teaches how to win every suit. But Phidippides is terrified at the mere thought of ruining his fine complexion by study ; he rejects the proposal of his father, who is now thrown upon his own resources. Unapt, forgetful old man as he is, he must now learn that for which the son would have been much better suited. With heavy heart he betakes himself to the neighbouring house of Socrates and knocks at the door. A talkative student appears, and, by narrating some of the master's chief feats, so captivates the novice that he is impatient to be initiated. The thinking-shop is opened, and the nearer he comes to the head-master of the mysterious society, the more he encounters evidences of amazing science. Finally, he espies the master himself, high above the everyday world in the regions of the air, sunk in meditation upon the paths of the sun. Yet, at the request of the new pupil, the sage descends to the earth, and graciously deigns to enter into conversation with him. Strepsiades learns that the common gods are not recognized in the school, but that there is an entirely new sort there, — the Clouds. That he may become worthy to look upon and address them, he is subjected to some introductory ceremonies. Then the master prays to the gods of the sophists, — the immeasurable Air, the shining Aether, the Clouds, and asks them to appear.

16 *Parodos of the Chorus* (275–313). As in the *Wasps* the chief object of satire, the Athenian fondness for litigation, determines the choice of a chorus of Wasps, so in this comedy, in order to present in personal, tangible form the nebulous, unreal, and false dreamings of the sophists, Aristophanes forms a chorus of Clouds.

For some time invisible to the actors (322), they pass in through the left-hand entrance of the orchestra (325). After shaking off the dewy veils from their immortal bodies, they appear in the form of women, and sing an ode in honor of the land of Attica.

*First Epeisodion* (314–509). Strepsiades, who as an untrained novice does not at once recognize the Clouds in their unusual, human form, first receives from his master some instruction touching the power of the goddesses, as yet unknown to him. They nourish and sustain all who honor nonsense and windy bombast,—soothsayers, physicians, coxcombs, dithyrambic poets, astronomers; they can assume any form at pleasure; they send rain, thunder, and lightning; Zeus, to whom fools ascribe lordship over air and clouds, has no existence; the ethereal vortex incites them to the exercise of their various powers. It is they also that lend to man “the airy flight of thought” and speech, and to them Strepsiades must do homage if he will attain his end. In his case the will is not wanting; he is ready to make every exertion, to undergo any privation, to honor only the gods of the sophists, and to refuse even to greet the other gods if he should meet them on the street. Wherefore, in an enthusiastic *Kommos* (457–475), which portrays the enviable lot of the perfect orator, he receives the most brilliant promises of future power and glory. Thereupon begins an entrance examination. As the old man shows some traces of intelligence, Socrates admits him to a preliminary course. He is required to lay off his outer garment, and is led, under the benedictions of the chorus, into the holy of holies of the thinking-shop.

*Parabasis* (510–626).<sup>1</sup> As soon as the stage is empty, the chorus faces the spectators, assuming the usual position for the

<sup>1</sup> a) *κομμάτιον*, 510–517. b) *παράβασις* proper, 518–562. c) the *μακρόν* or *πνῆγος* is wanting, as it was always written in anapaests which could not well be used in close connexion with the Eupolidean verse of the parabasis proper, of which the *μακρόν* was a sort of continuation. See after note on 562. d) φθή, 563–574. e) *ἐπίρρημα*, 575–594. f) ἀντφθή, 595–606. g) *ἀντεπίρρημα*, 607–

626. With G. Hermann we must assign the kommation, parabasis proper (with the *πνῆγος* when there is one), epirrhema, and antepirrhema to the coryphaeus, the ode and antode to the entire chorus. When the poet himself acted as coryphaeus, which was generally the case in the early period, it must have appeared natural enough if he spoke of his own affairs in the parabasis.

parabasis, and in the name and person of the poet complains of the wrong done him at the first performance of the *Clouds*. Although an excellent and carefully composed play, it has been defeated by incompetent rivals. But, inasmuch as the poet, from his first attempts on, has enjoyed public favor, he has revised this play and offers it a second time for the entertainment of the Athenians.<sup>1</sup> The φῦλη and the ἀντρῳδῆ contain the usual appeals to the gods; the epirrhema and antepirrhema make facetious allusions to current events.

19 *Second Epeisodion* (627–803). In spite of the fact that Strepsiades insists upon learning only what will contribute immediately to the attainment of his end, the instruction begins with the doctrine of metres, of rhythms, and of orthoepy. Most of the ground is passed over with rapidity, as the old man, to the teacher's great perplexity, has no head for such subjects. The doctrine of orthoepy gives occasion for some grammatical delectations, which, at first, afford even the pupil some amusement, but soon become wearisome to his one-sided materialism. Socrates at last yields to his wishes, and directs his studies immediately to the art of defrauding. Here Strepsiades develops some shrewdness in the management of hypothetical law-suits; but, as he is finally guilty of the stupidity of proposing to evade the unfavorable issue of a suit by committing suicide, Socrates loses all patience, and, after subjecting him to an unsuccessful test of his memory, refuses to instruct him any further. The Clouds advise the old man to send his son.

The *Choric Odes* (700–706 = 804–813) connected with this epeisodion are unimportant.<sup>2</sup>

20 *Third Epeisodion* (814–888). Strepsiades treats with Phidippides, and arousing himself in a wholly unexpected manner seriously threatens his disobedient son with expulsion from the household. At first Phidippides does not comprehend his father, who lets fly

<sup>1</sup> It must not be inferred from this that the piece was really acted a second time.

<sup>2</sup> The close connexion of the strophe and the antistrophe with the epeisodion induced Nesemann (De episodiis

Arist.) to extend the latter to verse 888. This, however, is questionable; for verses 627–803 belong to a scene within the φοιτητήποιος, verses 814–888 to one in front of the house of Strepsiades.

all sorts of strange fragments of his as yet undigested wisdom. Finally, however, he yields. His aversion for his teacher, which he is unable to conceal, awakes also in Socrates mistrust and displeasure; but at last he admits the youth, and promises that he shall learn the two modes of argument from their spokesmen, the ἡττων or ἄδικος λόγος and the κρείττων or δίκαιος λόγος.

The *Choric Ode* which, according to the usage of the Old Comedy, ought to have followed this epeisodion, is wanting. The same omission occurs at the end of the next.

*Fourth Epeisodion* (889–1114). The contest between the ἄδικος 21 λόγος and the δίκαιος λόγος ensues. Like two impetuous fighters they fall upon one another in the presence of the youth who is to choose between them. After they have spent some time in unbridled abuse, they proceed, at the exhortation of the chorus, to a systematic contest, the different portions of which are separated by short choric odes (949–960; 1024–1035). In magnificent ana-paestic tetrameters the δίκαιος λόγος portrays the ancient mode of bringing up the young,—how they, in decency and propriety, were inured to the endurance of hardships, trained to respect for severe, simple art, and accustomed to modesty and reserve in the presence of older people; how from such rearing the men grew up who held out in the fiery days of the battles with the Persians. This rearing alone can preserve the ideal of modesty and virtue in the youth's soul; it alone can give him rest and joyous peace; it alone, the blessings of friendship. It will guard him against the disgrace which would await him if he embraced the new system. The ἄδικος λόγος replies in the verse adapted to his character, the iambic tetrameter, which is often employed in the Old Comedy to mark a contentious, selfish being. With offensive arrogance he displays his new wisdom, pithless sophisms, and hackneyed arguments, which, however, according to the plan of the piece, must prevail over the vigorous enthusiasm of his opponent. His ultimate object is to prove that even extreme shamelessness and disgrace do not harm a man, if he only is able to avert the injurious external effects of his deeds. The arguments which he produces receive their chief strength from the fact that the greater part of the public are guilty of this very shamelessness,

whereby the δίκαιος λόγος is so perplexed that he declares himself vanquished and betakes himself to flight.

In the *Epirrhema* which follows (1115–1130),<sup>1</sup> the chorus makes a humorous demand for justice to the poet at the hands of the judges who are to decide upon the merits of the competing plays.

22 *Fifth Epeisodion* (1131–1302). Strepsiades brings his son from the school, and learns to his great joy that the instruction has been successful. The best proof of this is a fine legal deduction with which the lad astonishes his father. The worthy pair go within to enjoy a congratulatory feast; but immediately Strepsiades is called out by a creditor, who comes, bringing a witness as required by law, to summons the old man to appear before court because of debts. But Strepsiades, with triumphant derision, proves to him that no man who is still biassed by the old prejudices can claim the repayment of lent money. To a second creditor it is shown, by arguments drawn from physics, that it is the greatest wrong to demand interest on a principal.

The *Choric Ode* which follows (1302–1320) foretells the speedy punishment of the old perjuror.

23 The *Exodos* (1321–1510) brings an unexpectedly sudden fulfilment of this prophecy. Strepsiades rushes out of the house; his son has beaten him, and is so far from denying the outrage that he actually takes delight in attempting to justify it. The old man relates how the quarrel began. Although necessity has forced him to adopt the new culture, still his views of poetry and its moral aims belong entirely to the old. He regards Simonides and Aeschylus as true poets, and Euripides as a corrupter of morals; and when Phidippides, at the feast, declines to sing any song from the first two, but strikes up a lewd air from Euripides, a quarrel begins, which ends by the son beating his father. And rightly, as Phidippides demonstrates; for, to inflict blows, the motive of which is good-will and the object improvement, must be the privilege not only of the father towards his children, but also of the son towards his childish father. The reciprocal character of such tokens of love lies in nature, as is shown by the example of the

<sup>1</sup> Such isolated epirrhemata are found also elsewhere in Aristophanes (Enger, N. Jahrb. für Philol. und Pädag. Vol. 68, p. 122).

cock. The youth proposes even to show that he has a right to punish his mother; but that is too much for the old man. However much he is embittered against his wife, he still possesses too much natural feeling not to perceive that with so gross a violation of piety all order and discipline in family and state are at an end. The inward sense of what is right, obscured for a long time by covetousness, reappears. In deep contrition he reproaches the Clouds with having involved him in this misery. But, as elsewhere in Aristophanes the chorus frequently raises itself suddenly from participation in the follies of the other parties to the serious moral sentiment represented by the poet, and opposes those whom it has hitherto supported, so here the Clouds, previously the ready helpers of Socrates, unexpectedly renounce him and appear as the champions of the despised religion. As Strepsiades has of his own motion surrendered himself to the seducers, and has dared, through lawless avarice, to loose the bonds of justice, so on their side the goddesses have encouraged him in his delusion, in order to cure him effectually. He is compelled to recognize his folly, and his whole rage is directed against Socrates and his school. Since Phidippides refuses to render him any assistance, he himself, with the aid of his slaves, destroys the thinking-shop with fire and axe, and drives the sophists away.

## III.

The comedy of the *Clouds* was performed at the Great Dionysia <sup>24</sup> in the year of the archon Isarchus, that is, in March, 423 B.C.<sup>1</sup> Among the festivities of the Dionysia, the dramatic contest of comedians was one of the most popular. The performance of these plays, as well as that of the tragedies, was provided for partly by the state and partly by wealthy citizens, whose duties as choragi were regulated by law. Three prizes were awarded the poets: whoever received the first was victor; to receive the third was looked upon as a disgrace. In the contest in which the

<sup>1</sup> Fifth hypothesis: *αἱ πρῶται Νεφέλαι* This statement is amply confirmed by *λαμπάδησσαν ἐν τῷ προχοντος Ἰατρῷ*. other testimony.

*Clouds* was concerned, Cratinus with the Πυρύν (*Wine-Bottle*) won the first prize (see on Eq. 526 f.), Amipsias with the Κόννος (*cf.* § 10) the second, and Aristophanes received the third. The success of his earlier plays, among which the *Acharnians* and the *Knights* (the latter performed in Feb., 424) gained the first prize, had awakened greater hopes in the poet, especially as he had bestowed much labor upon the *Clouds*, and regarded this comedy as one of his best. According to the fifth hypothesis, in the very next year (archonship of Aminias) he brought the play upon the stage again, but with no better success.<sup>1</sup> But this statement is evidently erroneous; that in the next year (422), in which the *Προάγων* and the *Wasps* of Aristophanes were acted, no repetition of the *Clouds* took place, is conceded by all. But it is equally evident that the piece which we possess is not in the shape in which it appeared in 423. This is shown plainly by its own parabasis (518–562), in which the poet complains at length of the misfortune of his ingenious play. The question arises whether other portions also have suffered material changes.

25 In the first place, it appears from the parabasis that when the poet wrote it, he intended not merely a revision for the reading public,<sup>2</sup> but a new performance, no matter whether this purpose was ever carried out or not; for he addresses not readers but spectators (518; *cf.* 535); he refers to the theatre (*ἐνθάδε*, 528), in which his first piece (*Δαιταλῆς*) received such applause, and in which, as he hopes when writing, the second *Clouds* will be more successful than the first; he also speaks only of rivals on the stage, not of rivals in the favor of the reading public. The objection to this argument, that the poet wished only to keep up the appearance of a piece intended for performance, and so speaks of *spectators* but means *readers*, would render the above-mentioned expressions very cold and insipid, and the allusion to the definite locality of the theatre (*ἐνθάδε*) would be almost unintelligible.

<sup>1</sup> Fifth hypothesis: *αἱ δὲ δεύτεραι Νεφέλαι ἐπὶ Ἀμενίου ἀρχοντος.* And just before: *ἀποτυχὸν δὲ πολὺ μᾶλλον καὶ ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκεψίην εἰσήγαγεν.* Cf. G. Hermann, 2d ed. Pref. pp. xiii. ff.

<sup>2</sup> As finally Göttling also believes. Ber. der sächs. Ges. der Wiss. 1856, p. 17.

But if Aristophanes intended to bring the *Clouds* upon the stage <sup>26</sup> a second time, it may with justice be asked whether he would have dared to repeat it without any alterations except those in the parabasis.<sup>1</sup> The comedy had failed at its first performance; could the author expect that the same spectators who had rejected it (in this question no one will distinguish between the judges and the spectators) would now judge the piece more favorably merely because the poet pertinaciously extolled its beauty? Was it not certain rather that a justifiable disgust would arise at the fact that, in a matter in which he was interested, he regarded his own taste as more refined and less liable to error than the impartial judgment of the people? We know that Socrates was pronounced guilty by only a small majority, but that this majority grew to a very considerable one when in the face of the sentence passed he stuck tenaciously to *his* better judgment, and, even after his legal condemnation, still played the master over the judges. Is it not to be assumed that Aristophanes had been warned by previous occurrences, similar to this, not to forfeit for a long time the undoubted favor of the public by an arrogant resistance to its sovereign judgment, to say nothing of the fact that certainly no archon would have dared to give him a chorus, and a rich citizen would hardly have defrayed the costs of such a venture?

The view that the purpose was to repeat the play unchanged is not aided by the assumption that the author intended to have it performed the second time, not in the city theatre, but in some other, as for instance that of the Piraeus.<sup>2</sup> The poet's pride would hardly have allowed him to seek reparation in the suburban town for a defeat suffered in the capital; nor would a small public have been good-natured enough to allow a condemned piece to be offered to them just if it was good enough for such an assemblage. The smaller, the more sensitive; Aristophanes certainly had no more prospect of subsequent recognition in a deme than in Athens.

<sup>1</sup> So Fritzsche, *Quaest. Arist.* I. 112, and Beer, *Ueber die Zahl der Schauspieler bei Arist.* p. 127, although the latter starts from a different assumption.

<sup>2</sup> Enger (*Program of the Gymnasium at Ostrowo, 1853*, pp. 17 ff.) assumes that the second performance actually took place at the Piraeus.

27 In view of these facts we cannot see why he should have departed in so striking a manner from the custom which we know to have been universal,<sup>1</sup> that an unsuccessful play, which the author thought to have been unjustly condemned, should be offered a second time to the public only after a thorough revision. That he did not do so the sixth hypothesis testifies in the following remarkable account : τοῦτο ταῦτόν ἐστι τῷ προτέρῳ· διεσκεύασται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιάξαι μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δὶ ἦν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχέδον παρὰ πᾶν μέρος γεγενημένη διόρθωσις· τὰ μὲν γὰρ περιήργτα, τὰ δὲ παραπέλεκται καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται· τὰ δὲ ὀλοσχεροῦς τῆς διασκεψὶς τετύχηκεν.<sup>2</sup> αὐτίκα μὲν ἡ παράβασις τοῦ χοροῦ ἤμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ, καὶ τελευτῶν ὅπου καίεται ἡ διατριβὴ Σωκράτους. This statement bears an impress so definite and so entirely different from that of other, often very unreliable, remarks of the old commentators that, as far as its substance is concerned, we may assign its origin to ancient sources of the Alexandrine period. Absolute certainty cannot, indeed, be claimed for it, for we do not know whether it rests upon actual written tradition or upon deductions of Alexandrine scholars. At any rate it merits a close scrutiny.<sup>3</sup>

<sup>1</sup> Cf. Chamaeleon on Anaxandrides in Athen. IX. 374 A B; Beer, *ibid.* p. 128.

<sup>2</sup> So Bergk.

<sup>3</sup> In the Philologus (1875, pp. 447 ff.) Fr. Ritter attempts to show that no copy of the first *Clouds* was ever seen in ancient times, even by the Alexandrine scholars, and that all the accounts of that play, even when they are traced to such men as Eratosthenes, rest entirely upon conjecture, sometimes correct and sometimes erroneous. He holds that Aristophanes in revising this comedy, which he regarded as his best, confined himself to the insertion of the parabasis and of the contest of the λόγοι (to which in a note Ritter adds 872-888 or 887 f.;

that the fragments quoted from the first *Clouds* are falsely ascribed to that play, and the variants of Diogenes Laertius at 412-417 (see notes on this passage) are intentional falsifications; and, therefore, that all the theories of recent scholars concerning the relations of the first to the second *Clouds* and concerning the present form of the latter are mere fallacies.

In the present edition care has been taken to make very little use either of the fragments or of the variants of Diogenes, and, as the above treatment will show, the authority of Alexandrine accounts is appealed to with reserve. Moreover, we may grant almost all the premises of Ritter, without admitting the correctness of his conclu-

The hypothesis asserts, in the first place, that the second *Clouds*, as to contents and purpose, agreed in the main with the first: that they are not, therefore, so entirely different dramas as the two *Thesmophoriazusae*, and other pieces which are identical only in their names.<sup>1</sup> Secondly, with regard to the revision undertaken by the poet, two kinds of alterations are distinguished,—the διόρθωσις, and the διασκευή. By διόρθωσις<sup>2</sup> is meant a slight improvement in individual words or verses, and by διασκευή, a radical change of whole passages of a work, in such a way, however, that the aim of the work remains undisturbed. Both kinds of alterations, according to the statement of this hypothesis, took place in the case of the *Clouds*. Slight improvements were undertaken in almost every part of the comedy: some things were omitted and some inserted, and many alterations were made in the arrangement (of individual verses?) and in the succession of persons. Some parts have undergone a more radical revision: for instance, the old parabasis (518–562) has been replaced by another, and the contest of the λόγου and the closing scene where the house of Socrates is burnt, are new.

When the hypothesis names three leading scenes as having undergone important changes, it is not to be inferred that there are

sions. For, although our inability to show that the Alexandrians were acquainted with the original play is not, as he assumes, a proof that they were not acquainted with it, still the conjectures of modern philologists concerning the revised play are entirely independent of the solution of that question. These conjectures, it is true, are to a considerable extent suggested by the sixth hypothesis and the views of the Alexandrians, but are not founded upon them. Substantially they rest solely upon the evident condition in which the play has come down to us, upon its internal incongruities, its gaps and singularities. If Eratosthenes, without any knowledge of the first *Clouds*, but basing his arguments upon

the present condition of the play, was able to confute the error of Callimachus (with reference to the parabasis) in a manner satisfactory to all capable of judging, we may follow the same course as far as we please, provided we keep within the bounds of logical method. Granted that the poet originally intended to change only two places (to which, however, Ritter himself afterward adds another small one), still he undoubtedly saw as he proceeded with the work that it was impossible to limit himself to that.

<sup>1</sup> Fritzsche, *De fabulis ab Arist. retractatis*, IV. 4. Enger, *ibid.* p. 10.

<sup>2</sup> Fritzsche, *De fabulis ab Arist. retractatis*, I. 8. Rem.

not other scenes that have been similarly changed. The very manner in which they are mentioned (*avtrika*, for example) shows that only those were to be cited which would most conveniently serve as illustrations of the general assertion. Were these radical changes, then, completed? At the beginning of the hypothesis it is stated that the comedy was "partly revised," which may mean either that the revision, though completed, affected only a part of the play, or that the revision was begun but never brought to an end. The context must decide between the two meanings. Now the next sentence,—"as if (*i.e.* whence we see that) the poet had indeed intended to have the play performed over again, but for some reason or other did not do it,"—suits only the second interpretation, that the alterations were never brought to completion; for we might indeed infer from a completed revision that it was undertaken with a view to re-performance, but not that it was given up from unknown causes. This last inference, on the contrary, is forced upon us if the conclusion was legitimately drawn from the shape and appearance of the piece, that a revision was commenced but never completed.

The author of this hypothesis, then, assumed two things: first, that the revision contemplated and begun by the poet was never finished; and secondly, that his intention to have a second performance was not carried out.

Now the view that a repetition of the *Clouds* not only did not take place, as the fifth hypothesis affirms (§ 24), the next year, but, at least in the city theatre, never took place at all, is supported not merely by the sixth hypothesis, but by the distinctly attested silence of the *didascaliae* with regard to the second *Clouds*,<sup>1</sup> and also by the verdict of the Alexandrine scholar Eratosthenes, who expressly distinguishes between the *Clouds* that was performed and the revised *Clouds*,<sup>2</sup> and who certainly had at his command much better means of judging than we have; and finally, a second performance, no matter where, is rendered improbable by Plato's *Apology*, which always speaks of only one performance, whereas it could not have avoided mentioning the fact of a repetition which

<sup>1</sup> Schol. on 549.

<sup>2</sup> Schol. on 552.

would have contributed materially to the dissemination of the views contained in the piece.

Before we subject the other assumption of the hypothesis (that the revision was left incomplete) to a closer scrutiny, it will be necessary to examine more minutely those parts of the comedy which are said to have been entirely rewritten.

The closing scene offers no means of determining the character of the διασκεψί: it presents a simple and natural coherence in full harmony with the other parts of the comedy.

The parabasis, on the contrary, calls for a more careful investigation. As the comedy in its original form had failed, the poet could not, in a repetition of the play, offer exactly the same parabasis; so he composed a new one adapted to the changed circumstances, and the question now is whether he could retain any of the old one, and if so, how much. Those portions, at least, that have nothing to do with current events, the φῶν (563–574) and the ἀντροδή (595–606), could remain unchanged: they may belong both to the old and to the new play. The parabasis proper (518–562) is new: it differs even in form from that of the first *Clouds*. This latter was composed in anapaestic tetrameters, while the new parabasis is in the Eupolidean verse. Moreover, it possesses the peculiarity that in it the poet speaks in the first person to the public concerning an entirely personal affair.<sup>1</sup> Fortunately it furnishes means of determining the time of its composition. Verse 553 makes mention of the *Maricas* of Eupolis, a comedy that was produced according to reliable testimony in the third year after the first *Clouds*, that is Ol. 89, 4, or 420 b.c. And the *Maricas* must have been performed some time before this allusion to it was made; for, in proof of the intolerable repetitions which the poet charges against his rivals, he says: “Eupolis was the first to satirize Hyperbolus in the *Maricas*; then Hermippus directed a play against Hyperbolus; and now all assail Hyperbolus.” This part

<sup>1</sup> Götting, *ibid.*, draws from this the erroneous conclusion that the comedy was intended only to be read. In the parabasis of the *Peace* (754–770) the

first person is employed in connection with the third. Cf. also the parabasis of the *'Ανδυόπος* (frag. 149) and of the *Βάτται* (Eupol. 82).

of the parabasis, therefore, must have been composed at least as late as 419 B.C.<sup>1</sup>

30 The epirrhema (575–594), on the contrary, belongs to another time. The poet laments the folly of his fellow-citizens, who, despite the most unfavorable omens, have chosen Cleon general. “The clouds contracted their brows; lightning flashed and thunder rolled; sun and moon became invisible and refused to shine again if Cleon was to be general: still you chose him. If you will escape the evil consequences, one thing must be done: bring the fellow to trial and punish him; then all may turn out well.” Now it is evident that Cleon must still have been alive when this part of the parabasis was written; and since he fell in the battle of Amphipolis, the epirrhema must have been composed before the date of that battle, that is, before April, 422 B.C. Hence it could have belonged to the first *Clouds*, and would in that case have referred to Cleon’s expedition to Pylus. But this occurred in 425; and because of the unmerited good fortune that befell him on that occasion the poet had already severely ridiculed the all-powerful demagogue in the *Knights*. A second, merely incidental allusion to this event in the first *Clouds* is in itself improbable, especially as this play was acted nearly two years after the capture of Sphacteria; but the manner of the allusion renders it still more improbable. The natural phenomena which, according to the epirrhema, attended Cleon’s election, give no clue. The eclipses of the sun and moon that occurred during that period do not synchronize with the more important events of Cleon’s life; and, as the poet mentions signs from sun and moon together, we may infer that it was only an unusual storm or dense cloud by which day was rendered like night. Other sources, however, give no information of anything of the sort, either before the expedition to Pylus, or before the battle of Amphipolis. But the matter is cleared of doubt by the fact that the expedition to Pylus had an unexpectedly fortunate issue:<sup>2</sup>

<sup>1</sup> G. Hermann, *ibid.* p. xxvii. Ol. 91, 1 might be fixed as the latest limit, if what Meineke, *Hist. crit. comicor. Graec.* p. 193, regards as probable were an established fact,

that in this year (416–415) Hyperbolus was banished by ostracism.

<sup>2</sup> Although Cleon was not a regularly appointed general on the occasion of the capture of Sphacteria, but

after the capture of the Spartans it would not have been possible to look upon any celestial or meteorological phenomena as evil omens. Had Aristophanes desired to characterize that first military exploit of Cleon's as an instance of unexpected divine mercy which guided the most foolish measures to a happy issue, he would at the end have given his satire a very different turn, thus : " From the whole transaction you can see that only the favor of the gods rescues you from self-incurred dangers ; for whilst your folly merited the severest calamity, you have, surely not through Cleon's merit, gained a brilliant victory. So choose more prudently in the future." But what does he actually say ? " Your folly is evident and has become proverbial ; but how you may yet enjoy the favor and mercy of the gods, I will show you. Bring Cleon to trial for bribery and fraud : then his election will yet prove advantageous to you." Aristophanes would have been laughed to scorn if he had attempted to show that the condemnation and removal of Cleon was the only good that could result from the Pylian expedition, since the success of the undertaking was so great that the people would willingly have overlooked irregularities (which were not rare at Athens) even if Cleon had been guilty of any on this occasion. On the contrary, it is evident that an advantage of the sort proposed by Aristophanes could be derived only in case of an undertaking not yet entered upon, or one unhappily ended. The folly laid to the charge of the Athenians consists in the fact that, although the capture of Sphacteria was due, not to the ability of Cleon, but to the undeserved and extraordinary favor of circumstances, they had, nevertheless, allowed themselves to be persuaded to elect the same worthless man a second time to the generalship, in spite of such unfavorable omens. Hence the passage must refer to Cleon's second tenure of the generalship,—his expedition to Amphipolis against the greatly superior Brasidas ; and as 591 ff. assume that he is still alive, the epirrhema must have been composed in the period between his second election and his death,—in any case before April, 422, and so before the composition of the

was only temporarily substituted for Nicias at the request of the latter, commanding general during the expedition. still it is proper to speak of him as

parabasis proper, and after the performance of the first *Clouds*. The same conclusion was reached already by the author of a remark which is found in the scholia on 591.<sup>1</sup> It would seem that the poet,— and this explains the erroneous statement of the fifth hypothesis, that the second *Clouds* was acted in the year of Amnias (422),— really intended to repeat his play at once, in the year after its defeat. He did not carry out his purpose; but, while he was producing new comedies in large numbers, he still continued to work on his favorite play (at least as late as 419), until he entirely gave up the plan of reproducing it.

31 And what were probably his reasons for giving it up?

The sixth hypothesis mentions, among the entirely rewritten portions of the comedy, the contest of the δίκαιος λόγος and the ἀδίκος λόγος. Hence this must either have been wanting, or else have been in a materially different form, in the first *Clouds*. Now, we have a general, but still very valuable, statement of the contents of the first *Clouds*, made by a younger contemporary of the poet,— the statement of Plato in the *Apology*. Socrates there distinguishes between two kinds of accusers,— those who have slandered him before the people for a long time, and those who now have brought the formal accusation against him. Among the former he counts Aristophanes with his *Clouds* (18 B C D). The substance of the charges of the poet he presents in the shape of a formal accusation (19 B C): “Socrates violates the laws and spends his time in investigating things subterranean and celestial, and in making the worse appear the better reason and instructing others in the same. And accordingly,” he continues, addressing the judges, “you have yourselves seen in the comedy of Aristophanes one Socrates, borne aloft in a basket, asserting that he was walking the air, and uttering much nonsense about things of which I know nothing at all.” From this charge of his earlier accusers he distinguishes clearly that of Anytus, Meletus, and Lycon, which he thus formulates (24 B): “Socrates violates the

<sup>1</sup> Schol. Ald. on 591: δῆλον οὖν ὅτι κατὰ πολλοὺς τὸν χρόνον διεσκένασε τὸ δράμα· καὶ ταῦτα μὲν οὐ πολλῷ ὕστερον· ἐν οἷς δὲ Εὐπόλιδος μέμνηται, πολλῷ. Cf. Fritzsche (De fab. ab Arist. retract. II. 6), who regards the conclusion as erroneous.

laws by corrupting the youth, and by not believing in the gods the state believes in, but in other new divinities."

Whoever is acquainted with the *Clouds* as we have it, cannot fail to see that half of the accusation of Anytus suits also the comedy of Aristophanes. For the corruption of the young by Socrates could not be portrayed in stronger colors than is done in the representation of Phidippides, who learns through the contest of the two λόγοι, and at once puts into practice, the principles of the new era,—contempt for all that is holy, the overthrow of every obstacle to license and egoism, the elevation of the commonest selfishness to the sole rule of action. We cannot see wherein lies the characteristic difference between the charges of the comedy and those of Anytus, unless in the first *Clouds* this part, containing the corruption of the youth by Socrates, was wanting. It seems, therefore, that the first *Clouds* did not contain the contest of the λόγοι; and we may further assume that Plato, when he wrote the *Apology*, was not yet acquainted with the second *Clouds*; otherwise, in the refutation of the actual indictment, he would have alluded to the charge of corrupting the youth as being already old, and traceable to the second *Clouds*.

The certainty of this conclusion seems to be shaken by the circumstance that also the disbelief in the gods recognized by the state and the introduction of new ones are mentioned only in the indictment of Anytus, whereas in the *Clouds* Zeus is represented as being dethroned and supplanted by the "aetherial vortex," and along with this new chief a whole troop of new divinities is introduced. Or can we assume that these passages also were wanting in the first comedy? Impossible; for they are so connected and interwoven with the parts containing the imputed Socratic doctrine of things celestial, that they cannot be separated from them.

But in the indictment of Anytus, by "contempt of the recognized gods and the introduction of new ones," is meant something quite different from these harmless jests about the dethronement of Zeus and about the aetherial vortex. That such jests were not dangerous is shown by the *Birds* of Aristophanes. The further progress of the *Apology* (31 D) shows plainly that in the year 399 B.C. something altogether different was meant by the religious

innovations laid to the charge of Socrates; namely, the claim that he stood in an entirely peculiar relation to and connexion with the deity, and possessed a δαιμόνιον of his own (cf. § 12) which gave him private advice when he was in a dangerous situation. That is what the indictment meant by new gods, and about that nothing was said either in the first or in the second *Clouds*.

33 But these are not the only considerations that lead to the conclusion that the contest of the λόγοι was wanting in the first *Clouds*.<sup>1</sup> In the new parabasis, the poet, while lamenting the misfortune of the first *Clouds*, expresses the hope that it will go better with the second. “For, ever since in this place (ἐνθάδε) Σώφρων and Καταπίγων, the leading characters of the Δαιταλῆς, my first comedy, which I, nevertheless, had to expose and leave to another poet as his offspring, as I was still a virgin and durst not bring forth, were so favorably received — ever since that time I have been sure of the impartiality and justness of your judgment. Now, therefore, (νῦν οὖν, 534) comes this comedy (the second *Clouds*) after the manner of the Aeschylean Electra, to see whether she will not again find as discerning spectators as were those who witnessed the Δαιταλῆς. For, if she beholds her brother’s lock of hair, she will recognize it.” The poet means to say: “Inasmuch as the Δαιταλῆς won the favor of the public, I hope for a victory for the second *Clouds*, although the first was defeated.” But why does he base this hope upon the success of the Δαιταλῆς, which, after all, only won the second prize; and why does he not rather name the *Acharnians* and the *Knights*, which had won the first prize? Why does he not mention what must have especially consoled him after the defeat of the first *Clouds*, — the double victory of his Προάγων with the first prize and the *Wasps* with the second prize in the year 422, and the victory of his *Peace* with the second prize in 421?

The solution is this. The two comedies compared to Orestes and Electra are the Δαιταλῆς and the new *Clouds*. The family resemblance is the similarity of the contents; both of them treated

<sup>1</sup> Köchly, Akademische Vorträge und Reden (Zürich, 1859), pp. 418 ff. The presentation here given does not wholly agree with his in details.

at length the old and the new culture. The *Δαιταλῆς* was the poet's child, brought up, like Orestes, among foreigners ; not himself, but a friend, Philonides, produced the play in his own name, which at that time was better known to the Athenian public and offered a greater guaranty of success.<sup>1</sup> The public had "taken the child under their faithful protection and tender care" (532) in helping it by applause to the second prize. Now, therefore, comes the new comedy of the *Clouds* as the sister of the *Δαιταλῆς*, to see whether she will find spectators so discerning ; for in the applause bestowed upon her this time she will recognize her brother's lock, the same discernment which once judged the *Δαιταλῆς* so favorably.

If this explanation is correct, the second *Clouds*, according to the poet himself, is distinguished from the first by the passage in which it resembles the *Δαιταλῆς*, that is, by the contest between the two *λόγοι*. For, when the poet expresses the hope that this part will help the *Clouds* to gain the victory, as a similar passage once helped the *Δαιταλῆς*, there is no sense in the utterance unless the passage has been inserted in the new *Clouds* and was not in the original, unsuccessful play.

And, in fact, Phidippides is received and taught upon a basis 34 entirely different from that on which Strepsiades was instructed. Petersen<sup>2</sup> has already referred to the fact that, whilst the old man is admitted only after he has promised silence and has been subjected to all sorts of ceremonies borrowed from the Orphic Pythagoreans,<sup>3</sup> nothing at all is said of such things when Phidippides is admitted. On the contrary, for a good fee, as was usual with the sophists, he enters without further formalities. It may be said that the repetition would have been tiresome : the hocus-pocus at the beginning has done its service and is now, properly enough, consigned to the lumber-room. True ; if there did not remain without explanation other quite distinct contradictions between that very contest of the *λόγοι* and the early part of the comedy. For what explanation can be offered of the fact that Strepsiades is exhorted by the chorus (415 ff.) to adopt a frugal, abstemious,

<sup>1</sup> Th. Kock, De Philonide et Callistrato, p. 20 f.

Wissensch. und Literat. 1852, p. 1112.

<sup>3</sup> See 140, 143, 254 ff., 497. Cf. also

<sup>2</sup> Allgemeine Monatsschrift für

633, 727, 735.

comfortless mode of life, if he will devote himself to philosophy,—that Phidippides ridicules the Socratists as barefooted strangers to modern culture,—that even Strepsiades, on his return from the thinking-shop, after he has become acquainted with them, describes them as wretched beggars, who neither cut their hair, nor anoint, nor bathe; whereas the *ἄδικος λόγος*, in direct opposition to these principles, not only zealously defends warm baths against the *δίκαιος λόγος* (1044–1054), who here, contrary to expectation, stands entirely on the side of the Socratists (991), but also urges the youth (1071–1076) to surrender himself to all the “noble passions,” which stand in strong contrast with the habits of a Chaerephon and a Socrates as described in the first part of the comedy? That the poet, whose creative genius produces its work at a single effort as it were, should not have observed or avoided such inconsistencies, is incredible. And if Phidippides knew the Socratists as people who had among them a pleader so indulgent towards human weakness (and that would have spread soon enough among the young), would he not have eagerly complied with the very first request of his father?

The contrast between Socrates in the first part and the *ἄδικος λόγος* in the second goes still further. Socrates recognizes only new gods; the *ἄδικος λόγος* makes good use of the old gods and the traditional mythology (1063 ff., 1080). Socrates is a meteorological speculator, who, in order to be nearer the objects of his investigation, pursues his studies in a suspended basket,—who, as an astronomical romanticist, lifts himself above the every-day world’s range of vision to contemplate the path of sun and moon,—who has found the key to the inexplicable wonders of nature,—who even extends his investigations with restless zeal to recently discovered fields, to grammar, orthoepy, and other abstract things of the sort. How immeasurably far removed is this restless, though absurd and superficial thirst for knowledge from the spiritless, prosaic materialism of the *ἄδικος λόγος*, who proposes, like Protagoras in Plato,<sup>1</sup>

<sup>1</sup> Protag. 318 E: *τὰς γὰρ τέχνας αὐτοὺς πεφευγότας ἄνοντας πάλιν αὐτούς τε εἰς ἐμβαλλουσιν* (the other sophists) *εἰς τέχνας, λογισμούς τε καὶ ἀστρονομίαν* *καὶ γεωμετρίαν καὶ μουσικὴν διδάσκοντες· παρὰ δὲ ἐμὲ ἀφικθέντος μαθήσεται οὐ περὶ ἄλλου του ή περὶ οὐδὲ ηκεῖ.*

to make the life of the young easy and free from trouble, as they would have it, and to teach them nothing but to indulge recklessly their appetites and passions without regard for law and morality. What cares he for flea's leap and gnat's entrail? He would laugh if meteorological science and such things were demanded of him. In fact, it would have been difficult for the Socrates of the first part of the play to give the instruction expected of him in the manner of this pleader; and probably for this reason Aristophanes kept the old pedant silent in the second part, whereby, indeed, the unity of the piece, the whole tone and character of which demanded him as chief person, is considerably marred.

In view of this undeniable difference in the situation as presented in the two parts, we may venture to assert that Aristophanes would have continued the revision further before offering the play a second time to the public. Thus the second statement of the sixth hypothesis is sustained,—that the revision was not brought to completion. The poet finally gave it up because he saw that, after the introduction of an entirely new idea into the old *Clouds*, he could do nothing short of rewriting the whole play.

The incompleteness of the drama as we have it is, in several 35 special places, still more unmistakable. No great importance will be attached to the view that the poet, after the death of Cleon, would have changed the epirrhema which refers to him as still alive, if a second performance had actually taken place.<sup>1</sup> But the fact that a choric ode is wanting just before the contest of the λόγος (889) is recognized by ancient and modern commentators, and is beyond all doubt. The scholiasts observe that the superscription ΧΟΡΟΣ is retained in their copies, but that the choric ode is not there; and so it is at the present day in the Ravenna Ms., which has ΧΟΡΟΣ, and in a Cambridge Ms., which has ΧΟΠΟΥ. The accidental omission of the ode—through carelessness, for instance, on the part of copyists—would indeed be possible; but it is not probable, since the superscription is retained. The poet seems never to have written it. Likewise after the defeat of the δίκαιος λόγος (1104) a choric ode is absolutely required; but there even the

<sup>1</sup> G. Herm. *ibid.* p. xxvii.

superscription is wanting. The incompleteness of the strophe (700–706), which is two verses shorter than the antistrophe (804–813), seems less important, as the omission of two lines is not a rare phenomenon even in otherwise complete works.

36 As in these instances there are gaps, so in other places we find portions of both editions side by side. Let us first examine 89–120.<sup>1</sup> Strepsiades wishes to persuade his son to study with the Socratists. He shows him their house and says: “Men dwell there who convince you by argument that the sky is an oven ( $\pi\pi\gamma\epsilon\varsigma$ )<sup>2</sup> that encloses us around about, and we men are the coals. These teach one—if one gives them money—to carry a point, be it right or wrong.” “And who are they?” asks Phidippides. The old man does not know the name exactly; but when he designates them as “minute ponderers,” the youth knows at once that Socrates and his companions are meant, and, in spite of all his father’s persuasion, protests that he will not for any consideration have anything to do with them. So far the scene is perfectly coherent and consistent, and we expect immediately on the part of the father a resolution that shall somehow or other bring the matter to an end. But instead of this the scene begins over again: a pressing request of the father that the son should go to the Socratists (110); thereupon the question of the son, what he is to learn there, as if he had not just been told; and hereupon a totally different statement: “They say the two *arguments* ( $\lambda\delta\gamma\omega\iota$ ) dwell there, the stronger, whatever it may be, and the weaker. One of the two, they tell me, the weaker, always prevails in disputation, even when it has the wrong side. If now you learn the unjust argument, my son, I shall never pay a farthing of the debts I have incurred on your account.” Once more Phidippides refuses, and now at last comes the threat of the father that he will keep neither the son nor his horses. It is easy to recognize the two editions. The verses up to 94 are common to both. Then follows in the first *Clouds* an account of the substance of instruction imparted at the school,—an account which

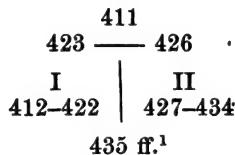
<sup>1</sup> Cf. Teuffel, Philolog. VII. p. 343; <sup>2</sup> Some scholars hold that the  $\pi\pi\gamma\epsilon\varsigma$  was a sort of hemispherical fire-cover.

agrees very well with the Socrates of the first part. It is meteorological lore, and a little elocution so as to prevail in every law-suit. That was unsuitable for the second *Clouds*, in which meteorology was a superfluity, nay, a hindrance, and the contest of the λόγοι had to be inserted. Hence, in the revision the “sky as an oven” (110–120) is removed, and in its place a description is given of the two speakers (λόγοι) who are to appear later.

A similar case presents itself in 412 ff.<sup>1</sup> After Strepsiades has comprehended the physical explanation of lightning, the Clouds, now sure of him, address him with high-sounding words of great promise : “Thou, O man, who desirest [but he had expressed no desire] of us high wisdom (knowledge of nature, etc.)—how happy wilt thou become among the Athenians if thou hast memory, and meditative powers, and endurance in thy soul, and carest nought for hardships and privations, but only pursuest the noble end of prevailing in the assembly, in council, and in court.” For the old man that is a brilliant prospect: he promises to do what lies in his power: for such blessings he would allow himself to be used as an anvil. Thereupon Socrates asks if he is now prepared to recognize as gods, only Chaos, the Clouds, and the Tongue. Of course he is: the rest he will not so much as greet on the street. In view of this assurance the chorus, which has just promised him full realization of his wishes, now very strangely requests him to state what it is he desires! It is only a trifle: *in speaking* — nothing now about high wisdom — to beat all the Hellenes ten miles. The chorus promises him this time much less than it had promised before when nothing had been asked: Strepsiades shall henceforth carry more great measures before the popular assembly than all other orators. But suddenly he is very moderate in his aspirations: just after going into ecstacies over the great promises of the goddesses, he now declines this smaller offer. “No ‘great measures’ for me, for that is not what I want; all I desire is to learn to distort justice and evade my creditors.” Here again a mixture of the original play with the revision is unmistakable. Verses 412–422 suit exactly for the first *Clouds* in which Socrates

<sup>1</sup> Fritzsche, De fab. retr. III. 6. Cf. 664 ff., who arrives at a somewhat different result. Bücheler, Neue Jahrb. 1861, pp.

was everywhere the chief character, and his instructions were elaborated more at length. But after the introduction of the λόγοι the poet saw that the exhortation to a life of self-denial would be in direct conflict with the teachings of the ἀδικος λόγος, and so he inserted the other passage (427–434) as being better adapted to the new *Clouds*. This portion of the play must originally have been so arranged that after 411 came 423–426, then *in the old Clouds* 412–422, and *in the new* 427–434, then in both 435 ff., thus :



38 Want of congruity is quite evident also in 195 ff.<sup>2</sup> At the request of Strepsiades the talkative pupil has opened the thinking-shop ; the interior has become visible. In the foreground sit industrious students variously occupied : in the background floats the master upon a seat high in the air. The astonished Strepsiades learns from the ready cicerone that those who are in a stooping posture are investigating the things under the earth, whilst their upturned rumps are prosecuting astronomy. “But go in,” says the guide to the other pupils, “lest he find us here.” “Not yet,” cries Strepsiades deprecatingly ; “let them remain till I tell them a little affair of mine.” “Quite impossible,” is the answer ; “they dare not remain in the open air.” Thereupon the old man observes a strange-looking instrument, and on inquiring what it is gets the answer “Astronomy.” Here there is much to surprise us. The pupils are within, and yet they are to go in. Socrates is in the same locality with them, and from his hanging-basket can survey everything, and yet they fear that he may come upon them. The young people are in the house, and yet it is feared that they are remaining

<sup>1</sup> In 435 the first *Clouds* probably had κατραι . . . ἐπιθυμεῖς or κατέρεp ἐπιθυμῶν for οὐ γὰρ . . . ἐπιθυμεῖς. Bücheler (Neue Jahrb. 1861, p. 665) concludes from the variants of 412–419 in Diog.

L. (see the App.) that originally this address was not addressed to Strepsiades, but to Socrates.

<sup>2</sup> Köchly, *ibid.* p. 423.

too long in the open air. And the “little affair” of Strepsiades remains a riddle to pupils and to spectators alike. It is evident that 195–199 assume a totally different situation, in which the students first come out of the house,<sup>1</sup> and afterwards Socrates approaches. In the first *Clouds* the scene with the pupils must have been allowed more space, in which it is certain that Chaerephon played an important part,<sup>2</sup> and Euripides (as has been repeatedly remarked) was called by name and exhibited according to the following extant verses of the first *Clouds*:

Εύριπίδης δ' ὁ τὰς τραγῳδίας ποιῶν  
τὰς περιλαλούσας οὐτός ἐστι τὰς σοφάς.<sup>3</sup>

In the second *Clouds* it was necessary to curtail this scene considerably. Verses 195–199 and 201 belonged to the first *Clouds*.<sup>4</sup>

In other places we can readily detect the omission of verses 39 which were appropriate in the first *Clouds*, but seemed less suitable in the second. In 489 ff. Socrates subjects Strepsiades to a preliminary examination, and, among other things, tries to ascertain what preparation he brings for questions of natural science. He bids him quickly seize a meteorological problem that is to be cast before him. But after a poor witticism of the old pupil, he lets the matter drop. Now this would be endurable,—although it is not the proper thing for a poet uselessly to throw away a motive suggested by himself,—if only Strepsiades did not afterwards show himself to be so wonderfully versed in such matters. Against Pasias, one of his creditors, he brings to bear his acquired grammatical learning (1251; cf. 670 ff.), whilst another creditor is disposed of by the aid of his attainments in physical

<sup>1</sup> Consequently a motive had to be found for sending them back into the house.

<sup>2</sup> Fritzsche, Quaest. Aristoph. I. p. 164; De fab. ab Ar. retract. I. 20.

<sup>3</sup> Teuffel (Rhein. Mus. X. p. 227), Fritzsche (De fab. retr. V. 7), and others favor changing these verses. Many consider them a fragment of Teleclides.

<sup>4</sup> In the second *Clouds*, then, the order intended would be: 194, 200,

202. Verse 201 is striking on account of its brevity; for Strepsiades, who everywhere seeks exact information and has γεωμετρία minutely explained to him, would surely not have been satisfied with the answer ἀστρονομία μὲν αὐτῇ. There is no doubt that in the original play ἀστρονομία and other matters received a further development, which was replaced in the revised play by the short jest 193 f.

science. He propounds the delicate question whether Zeus always causes new water to descend as rain, or the sun draws the water up from the earth (1279 ff.) ; and when the astonished capitalist is willing to let him off with payment of the interest, he proves to him that it is immoral to exact interest, by the analogy of the sea which is not made larger by rivers flowing into it. This ingenious and original idea cannot belong to the stupid peasant that is dismissed on account of his incapacity. The analogy of the application of *acquired* grammatical knowledge leads to the conclusion that the physical deduction also is a result of his previous instruction. This instruction would be perfectly in place after 490. Everywhere in the second *Clouds* the jests relating to physics appear to be abbreviated or suppressed in order to make room for the development of the new idea of the contest of the λόγοι.<sup>1</sup>

40 The two passages which respectively precede and follow the contest demand a special consideration.<sup>2</sup> It has already been remarked (§ 35) that the incompleteness of the revision is indicated by the absence of choric odes in these two places. The want of these odes renders the performance of the play impossible in the Greek theatre, which had but three actors for all the rôles; for neither at 888, where Socrates and Strepsiades must be transformed into the pleaders, nor at 1104, where the masks of the pleaders must be exchanged for those of Socrates and Strepsiades, is there time allowed to make the necessary changes. And in addition to this there are serious difficulties at both places. Verse 883 is exactly like 113, and where it occurs the second time it is rather striking, as Strepsiades has been in the house of Socrates for some time. Verse 884 is wanting in all the old editions; it seems to be formed from 901, and stands in this same form as a scholium on 883. It has frequently been pronounced spurious, and can hardly be Aristophanean. The next verse (885) also has been bracketed by Bergk in his second edition as not being genuine, and Köchly regards the whole passage (884–888) as spurious. The contest of the λόγοι follows, which, according to the words of

<sup>1</sup> So Bücheler (*Neue Jahrb.* 1861, p. 670 f.), who further compares 828 with 380, and 847 with 666.

<sup>2</sup> Cf. Fritzsche, *De fab. retr. I.* 11 ff.; Teuffel, *Philol. VII.* pp. 333 ff.; Köchly, *ibid.* p. 420.

the chorus (935–938), has no other object than to enable Phidippides to decide from which of the λόγοι he will receive instruction. After the contest is ended and the ἀδικος λόγος is victorious, Socrates again asks Strepsiades (who, however, according to 887<sup>1</sup> cannot be present and has already in 882 and 887 f. given the master unlimited power in the premises) whether he will entrust the youth to him; and the old man repeats his request that Socrates should train him well, — one cheek for the management of small suits, and the other for greater affairs of state. This entirely unexpected appearance of Strepsiades, who had evidently withdrawn (887 f.), and could not possibly know when the contest was ended, is totally incomprehensible in view of the poet's well-known fertility in the invention of motives. Equally surprising is the fact that, whilst according to 938 the *son* is to decide whose instructions he will receive, still the *father* is here once more asked, although he has long since expressed himself in the most distinct manner (877, 882).

These contradictions are not reconciled by assuming that the first words of 887 (*ἔγώ δ' ἀπέστομαι*) were uttered by Socrates, and that after the master's withdrawal Strepsiades with his son witnessed the contest of the λόγοι, and that at the end of the contest not Socrates but the unjust pleader asked the father if he would entrust his son to him.<sup>2</sup> For, although the clause *ἔγώ δ' ἀπέστομαι* does indeed suit Socrates better, still Strepsiades cannot have been present at the contest, for the speakers address themselves solely to Phidippides,<sup>3</sup> recognizing the presence of no one else. But if Strepsiades also had been an auditor, the contest would have been directed to convincing *him* and not Phidippides, since (also according to 1105) the father has to determine what is to be done with the son. But the old man had really given full instructions long before, and Phidippides's position at the contest is quite independent (938). So the scene after the contest is totally unintelligible.

<sup>1</sup> The MSS. give the whole verse to Strepsiades. See the App.

<sup>2</sup> According to this assumption 1105 and 1111 would belong to the λόγος ἄδικος. Beer, *ibid.* p. 114 ff.

<sup>3</sup> Cf. 932, 990 ff., 1000, 1002 ff., 1043 f., 1071 ff., 1076 ff., 929, 980, 938.

41 These considerations justify the assumption that even at an early day some confusion occurred here, likewise connected with the incompleteness of the revision of the comedy. According to 938 the contest ought to be followed by a decision on the part of Phidippides and by some slight hint with regard to his further instruction, since an elaborate presentation of it would, on the one hand, have transcended the scope and object of the play, and, on the other, could hardly have sustained the interest excited by the lively portrayal of the old and the new styles of education. A conversation between Socrates and Strepsiades, on the contrary, such as that contained in 1105 ff., would be appropriate only *before* the contest. Accordingly a part of the passage 1105–1114 is to be suppressed, and the rest, perhaps, to be distributed after 881 as follows: 882, 1107, 1108, 1109, 1110, 886, 887 (the first half of which belongs to Socrates), 888, 1111, 1112 (which belongs to Phidippides), 1113, 1114. The poet had completed only the contest of the λόγοι for the second *Clouds*; but the choric introduction to it, and the conclusion, he had temporarily omitted as being unimportant and easy to add. In this condition the piece was left; and whoever prepared the revised play for publication, desiring to remove the abruptness of the termination, and seeing that some indication of the further instruction of Phidippides was necessary, took out a part of the scene as it is tentatively arranged above, and inserted it after the contest scene as a stop-gap. Then, as a compensation, he repeated 113 after 882, and composed the two verses 884, 885, and (in the part inserted after 1104) 1105, 1106, which seemed necessary in order to connect the portion removed to this place with what precedes.<sup>1</sup>

42 After the scene in which the son is entrusted to the training of Socrates, Strepsiades cannot return until he comes for his son upon the completion of his instruction, which happens 1131 ff.<sup>2</sup> That a choric ode ought to be inserted between this scene and the contest, has already been remarked (§ 35). This ode would have expressed the judgment of the Clouds concerning the result of the contest. But since the catastrophe of the drama begins with

<sup>1</sup> Similarly also Göttling, *ibid.* p. 29 f.

<sup>2</sup> Fritzsche, *De fab. retr.* I. 11.

the return of Phidippides to his father's house, it is probable that the poet intended to add to this ode a second parabasis, shortened, of course, as was usually the case. But this was never done. The epirrhema which comes after the contest of the *λόγοι* in our play (1115–1130), and which speaks in a light, playful manner of the victory hoped for by the poet, must be assigned to the first *Clouds*, since the second owes its origin to a defeat. But it is very probable that also in the first *Clouds*, it stood where it is in the second, and *not* in the first parabasis as some assume, just as the address to the judges in the *Birds* (1101 ff.) belongs to the second parabasis, and in the *Ecclesiazusae* (which has no parabasis) to the closing scene (1154 ff.).<sup>1</sup>

It seems possible to establish so far the nature of the revision 43 and its incompleteness. We should be compelled to go further if the view of Köchly,<sup>2</sup> that in the first *Clouds* Phidippides was not instructed by Socrates at all, could be regarded as anything more than a mere conjecture. That this view is very plausible cannot be denied. For it certainly is difficult to explain the incongruity, when Strepsiades is sent home as being stupid and inept, and must send his son in his stead, and then manages to baffle the troublesome creditors so admirably that in this scene we can neither comprehend how he could previously have deserved dismission, nor wherein a man so apt in every situation should need the aid of his son. Accordingly in the first *Clouds* Strepsiades himself appears to have learned the *ἡττων λόγος* with great success, and to have personally instructed Phidippides in the same;<sup>3</sup> and then, unaided, to have rid himself of his troublesome creditors, but soon afterward obtained through his son a taste of the fruits

<sup>1</sup> Fritzsche calls attention to the similarity of the passage in the *Birds* alluded to above. Quaest. Arist. I. p. 189; De fab. retr. I. 15.

<sup>2</sup> *Ibid.* p. 425 f.

<sup>3</sup> No great importance is to be attributed to the three passages cited by Köchly (pp. 426 and 429) to support his view. The word *σοφιστής*, by which the old man is designated 1309,

can also mean an admirer of the new wisdom. The declaration of Phidippides that Strepsiades himself aroused him from his previous dulness (1403), does not necessarily refer to actual instruction received from his father, but is perfectly in place if the father was the *auctor consilii*. Finally, *ἔδαξεμην* (1338) generally means: *I had (him) taught.*

of his quack-wisdom. In the second *Clouds*, on the contrary, if the revision were complete, it would fall to Phidippides to dispose of Pasias and Amynias. In the unfinished play that we possess the duality of this part of the plot is also in other ways recognizable; Strepsiades at one moment gives great hopes by his clever and original ideas, at another he is so dull and stupid, — or rather his teacher finds such fault with him, — that we do not recognize in him the expert sophist (1309) of the fifth episode. Similarly the promises of the chorus and of Socrates in many places are so positive and confident, that one feels compelled to assume that the master can make an orator even of the incompetent pupil (876); whereas again Strepsiades is dismissed, not because he has fallen short in diligence and attentiveness (which he promises though they are hardly even demanded of him), but because of incapacity.<sup>1</sup>

**44** The consequences of this view would be very far reaching; but as it is not supported by any ancient testimony, it seems unadvisable to pursue it further. Yet it is necessary to examine closely another part of the comedy, which indeed seems to have been placed for the first time in its true light by Köchly's hypothesis. The part in question consists of the two scenes which respectively precede and follow the first parabasis. The chorus in anapaestic tetrameters (476 f.) exhorts Socrates to enter upon work with his pupil, to begin the elementary instruction (*προδιδάσκειν*: see note on text), and to institute a short preliminary examination. Such a summons in two anapaestic or iambic tetrameters elsewhere

<sup>1</sup> Apart from the fifth episode the capacity of Strepsiades seems quite satisfactory in the entire scene where he learns the powers of the air and the omnipotence of the clouds. The new wisdom startles him; but he shows perfect mastery over all that is propounded or exacted. This is the case also in the scene (746–774) where the subject is what he wishes to learn; and even his inappropriate answers and objections (481, 488 f., 491, 643,

645, 654, etc.) result not so much from want of capacity as from dissatisfaction (648, 656, 660) at the circuitous route which he is required to pursue. Cf. further 129, 183, 260, 412 ff., 431, 488, 435, 501–503. The charge of forgetfulness which is made against him (with reference to 414?) is not further justified (630), and is at last forced in by main strength (785). Then for the first time comes the substantiation of the charge.

usually introduces an important scene,<sup>1</sup> whereas in the present instance nineteen verses of the most heterogeneous contents follow,— a preliminary examination in entirely isolated subjects, merely touching upon them without any development. After a comparatively extended introduction (478–480), Socrates seeks to ascertain whether the old man has memory: in reply to the question asked for this purpose comes an answer which is no answer (482–485). Socrates passes at once to another theme,— the oratorical gifts of the pupil; and the subject is treated in so surprising a manner that Meineke and others have assumed an interpolation. Again without arriving at any result, the examiner proceeds to a problem in physics, which is not so much as propounded (*cf.* § 39); but in the course of an aimless current of ideas, Socrates asks what Strepsiades would do if any one struck him, and after the emphatic answer that a lawsuit would soon follow, the pupil is found prepared for admission to the thinking-shop. As to really probing the pupil and testing his attainments and capacity (477), there is no intimation of such a thing; even the preliminary instruction does not come until after the parabasis. It is perhaps safe to venture the assertion that in this place the poet has struck out much with a view to the intended expansion of the second part of the play.

Then follows the parabasis, during the performance of which we 45 must imagine a part of the instruction to be in progress in doors. Then, in vexation at the failure of his instruction, Socrates rushes out of the house cursing like a heathen (627), but proposes to make one more attempt, and that by means of the studying-couch full of bed-bugs. One naturally expects to see it applied; but far from it: it is put aside, and now begins the instruction

<sup>1</sup> Cf. Equit. 761 f., to which 756–760 are to be added, as introduction to the contest between Cleon and the sausage-dealer, which continues to 835 and then from 843 to 940; Nub. 959 f. as introduction to 961–1024, and then 1034 f. to 1036–1104; 1351 f. to 1353–1452; Vesp. 546 f. to 548–635 and 648 f. to 650–759; Av. 460 f. to 462–538 and 548 f. to 580–625;

Lys. 484 f. to 486–538; 549 f. to 551–602 and 1108–1111 (here four tetrameters) to 1112–1188; Ran. 905 f. to 907–991 and 1004 f. to 1006–1098; Eccl. 581 f. to 588–709; Plut. 487 f. to 489–618. Av. 636 f. and Lys. 1072 f. are instances of pairs of tetrameters at the end of choric odes, not used as introductions to the scene following.

(636 : ἄγε δή, τί βούλει πρῶτα ννὶ μανθάνειν), in which the master makes several systematic attempts to interest the old man in the doctrine of metres, rhythms, and gender of substantives (636–692). Not until after this lesson (which is given and received standing) does the couch with its bugs come into play. We have before us the beginnings of two different scenes, one of which (636–692 or 693) is complete and uninterrupted, whilst the other (627–635), being cut in two by the insertion of the first, is not resumed until 694 ff. This one has nothing to do with the studying-sofa : it embraces the preparatory course for instruction in oratory (*cf.* 476) and presents Strepsiades, impatient, indeed, and only pursuing his practical end without concern for scientific thoroughness, but still not characterized by the incapacity and dullness which afterwards lead to his dismissal. This scene would be appropriate if placed immediately after the preliminary examination (478–496), in which case we need not assume a continuation of the instruction behind the scenes. The other scene, on the contrary, presupposes such continuance of instruction, and that, too, unsuccessful ; so that Socrates appears at 627 already resolved to send the old man home, and to some extent as a justification of this course proposes to subject him to one more test, which certainly cannot consist in the long and good-tempered grammatical instruction.

46 The studying-sofa is brought out. Strepsiades is to show whether he is capable of independent research. For this, total abstraction from the outer world, and the removal of every obstacle placed by the body in the way of mental activity, are necessary. Hence he must repose on the sofa, and the illusion of the sensuous perceptions must be avoided by covering up the entire body. But the procedure is again twofold.<sup>1</sup> After the old man has reluctantly stretched himself upon the couch, the chorus exhorts him to apply himself to reflexion, and to keep sweet sleep far from his eyes. This might almost be taken for irony ; for Strepsiades with every sign of pain springs up from the couch : he cannot rest for the bugs. There follows a well connected kommos

<sup>1</sup> Cf. Beer, *ibid.* p. 130 f.; K. Fr. Fritzsche, *De fab. retr.* III. 3 ff.; Hermann, *Ges. Abhand.* p. 271 f.; Teuffel, *Philol.* VII. pp. 326 ff.

(707-722). Then Socrates approaches and asks Strepsiades if he is thinking. Certainly he is: the bugs furnish him food for thought. The master, rebuking his effeminacy, commands him to wrap himself up and think out a swindling idea. But no sooner has the pupil addressed himself to this task, than Socrates finds it necessary *for the first time* to see what the scholar is about. Nay, he conjectures in all seriousness that under such circumstances he *is asleep*. Then comes a repetition of the injunction to wrap himself up and speculate. Strepsiades asks him for a subject, which has just been given him (728 f.). Socrates too has forgotten this, and gives him free choice as to a subject; and when the old man replies with impatience that he has ten thousand times said what he wants,—to avoid paying interest (which is the subject suggested to him at 728, so that his vexation is incomprehensible), then comes the *third* command to wrap himself and ponder. This injunction so often repeated has its effect: Strepsiades's power of speculation develops with astonishing vigor. He has a brilliant swindling idea (747 ff.), which is closely connected with the instruction in physics that he has *not* received; and also by means of physics he devises a way of escaping a charge in which much money is at stake; but finally conceives the stupid idea of evading an approaching judicial sentence by committing suicide. And, just as no account is to be taken of the virtues of the just man when he has once erred, so Socrates becomes enraged to such a degree at this single instance of momentary weakness, that he refuses to give him any further instruction. It occurs to him that half an hour before he had pronounced the old man forgetful; and although now there is not the slightest trace of this defect, an examination upon the instruction already given is instituted, and the old man fails. With a short imprecation (789 f.) the master withdraws. In his helplessness the poor peasant turns to the Clouds for advice.<sup>1</sup> They advise him to send his son; and after Strepsiades has resolved upon this course and withdrawn, the entire scene is most appropriately terminated by

<sup>1</sup> If Socrates were still on the stage, or appeal to the Clouds to intercede Strepsiades would either address him, with the master in his behalf.

the chorus commenting to Socrates, who is not present — perhaps by voice of thunder so that he may hear within — upon the great advantages he enjoys as servant of the *Clouds*.

47 The mingling of two different conceptions is here evident. The scene following the *kommos* has a double beginning (723 and 731) and a double progress: in the one Strepsiades is kept awake by the bugs, in the other his sleepiness prevents him from meditating; in the one he has a definite task assigned him, in the other he is to select one himself. The one scene appears to form the continuation (though not immediate) of the instruction in grammar, presenting its further progress, in which, after a course of elementary instruction, — often interrupted, indeed, by the impatience of the old student, — practice in independent labor is introduced, which at first, it is true, is retarded by the pupil's sleepiness, but afterwards, when his interest is fully enlisted, turns out surprisingly well, so that even the teacher, sparing of praise as he is, cannot withhold his commendation (757, 773). The other scene is connected with the desperate outbreak of impatience which drove Socrates (627) out from the house. He expects nothing more of his scholar; the calamity growing out of the bugs intensifies his rage, and so he goes to work to bring about a rupture and to break off all further relations. According to this view the one scene would presuppose the success of the instruction, while the other would give the ground of its failure; the one would belong to the first *Clouds*, and the other to the second. But it should be observed that we must assume a lacuna in the first edition; for the end of the scene in which the instruction succeeds is wanting; but the choric ode (805–818), which in the present form of the comedy stands in the most unsuitable place, belongs to the first *Clouds*, in which Strepsiades, enraptured (*ἐπηρρέενος*) and astounded at his acquired wisdom, rushed off to bring the master his well earned fee. The last turn of the ode, “Fortune is fickle,” might even warrant the assumption that the beginning of the catastrophe immediately followed.<sup>1</sup>

But the portion (636–692) that we have assigned to the first *Clouds*, and which so rudely interrupts the scene substituted for it

<sup>1</sup> Otherwise Teuffel and Bücheler. See on 455.

in the second, must nevertheless have belonged also to the second *Clouds*; for in the further progress of the play a passage (848 ff.) which, according to this view, would perfectly suit the revised play, refers expressly to this passage (663 ff.). So we come to the question how it was possible for such a confusion to occur immediately after the parabasis.

The parabasis, being a considerable interruption of the action 48 proper, can of course be inserted only at an important turning point in the play. Under the assumption on which we are proceeding, there would be two such turning points in the first *Clouds*: the admittance of Strepsiades as pupil, and the completion of his instruction, which was followed by the catastrophe. Hence the first parabasis (of course not the present one) came after the originally much longer preliminary examination (478–496) and the resulting admission of the novice (497–509). After the parabasis came the elementary instruction (636–692), and when this proved too long for the old man, the exhortation to independent speculation (694 f.)<sup>1</sup> to which the chorus also urges him.<sup>2</sup> After the chorric ode, during which Strepsiades meditates, Socrates makes an inspection to see how he is succeeding (731–744).<sup>3</sup> This scene then was considerably longer and probably comprised also the instruction in the ηττων λόγος. In the second *Clouds* this had to be changed. Here the instruction of the old man is of secondary importance, since it fails, and that of Phidippides is introduced. The first parabasis, therefore, must have been inserted after Strepsiades's course of study, and the instruction of Phidippides then filled the space between the first and the second parabasis. Consequently the poet abbreviated the preliminary examination and probably intended to connect with it the grammatical instruction (636–692). We should have to conceive the continuation as

<sup>1</sup> In the original play this was probably more detailed. Κατακλινεῖς δευρὶ did not need to be changed, as it is not necessary to refer it to the ἀσκάντης.

<sup>2</sup> 700–706 of the present play probably followed immediately after 695.

<sup>3</sup> σήμοι τάχας (742) is intelligible without the bugs, and in view of 702 the

repetition of ἀπορῆς is perfectly natural. Our distribution agrees most nearly with Fritzsche's (*De fab. retr. III.*). Teuffel's presentation (*ibid.* pp. 328 ff.), approved by Köchly, seems rather artificial. Besides, 736 and 695 are not inconsistent with each other, for 695 is very indefinite.

going on within during the parabasis, so that after its termination the master, convinced of his pupil's incapacity, embraces the first opportunity to get rid of him.<sup>1</sup> Whoever arranged the comedy in its present form found the double scene after the parabasis in the author's own Ms., and, since the unfinished state of the whole rendered a complete new edition impossible, he combined the two in such a way as seemed to give a passable coherence.

49 But how could so incomplete a drama be offered to the Athenian public?—The poet's intention was to revise his favorite play with a view to a new performance. With great zeal he took hold of the new thought that was to give a fresh impulse to his work, the portrayal of the contest between the old and the new mode of rearing the youth, and this contest could not be presented in the person of an old, worn out peasant, but only in that of a youth; but the further he proceeded with his labor the more he became convinced that the new plan demanded a total change of almost every individual scene. Now genius finds a new creation easier and more agreeable than the improvement of an old one. Accordingly, after the poet had worked for several years at the task, he became tired of the Sisyphean toil and left the manuscript as it was. And so this manuscript, with a part of the old *Clouds* omitted and a part of the new completely worked up, portions of each being side by side, came into the hands of the person who published the play in its present form. That this person recognized the incompleteness of what was before him no one will doubt; but what was he to do? Was he to attempt to complete the work which the great poet had been unable to complete? Was he to leave out anything that the poet had not finally rejected, although by so doing he still could not produce a complete piece? With great but justifiable reverence and sense of duty towards Aristophanes, he felt that he must not withhold from the public such an inheritance (containing, as it did, the contest of the λόγοι, one of the most beautiful passages in all the works of the poet),

<sup>1</sup> Accordingly we should have to connect 627–635 immediately with 694 ff. by some such means as the fusion, proposed by Köchly, of 635 and 964: ἀνέσας τι κατάθου κῆτα κατακλινεῖς . . . τί δρῶ; The choric ode 700–706, and probably 731–739, are to be removed.

and that he must publish it just as he had found it, with the single exception that he attempted to restore a passable coherence. At that time (and we must not forget that the publication was intended only for that period) the relation of the new edition to the old could not be obscure, especially as the latter was still accessible. Moreover, notwithstanding the abundance of completed excellent works, the publication of just this incomplete piece was likely to meet with favor, since a universal and lively interest attached to the *Clouds*, especially after the trial and death of Socrates. Antiquity furnishes other examples of similar unfinished works of great masters, whilst in our times they are much more numerous. For a long time no doubt both editions stood side by side. It may well be that passages from the first were again and again added to the second, and that many difficulties of our present text spring from this source. Finally the first *Clouds* was lost, unquestionably because the new *Clouds*, in spite of its incompleteness, was preferred to the old on account of the contest of the λόγοι.

## IV.

To judge of the faults or of the merits of the comedy in the 50 condition in which we have it would be as hazardous as to conjecture the causes of the defeat which the original play sustained. Only one assertion can be made with positiveness: the presentation of Socrates in the first part must have contributed considerably to the adverse decision of the judges of the contest; for in this part the first *Clouds* did not materially differ from the play in its present form, as is shown by the testimony of Plato in the *Apology*. Not that the Athenian public regarded Socrates as a model of virtue which comedy must not pollute with its ridicule; but Socrates, according to the plan of this play, had to be stripped of so many of his peculiarities and clothed with so many qualities not belonging to him, that he lost the marks of full, fresh individuality, and thus being, in the conception of the poet, almost a mental abstraction, a sheer generalization, he became, in the performance, a mere shadow which bore a very slight resemblance to the reality. This untruth which Aristophanes could not evade,

and which stood in sharp and disadvantageous contrast with his own lifelike representation of Cleon in the *Knights*, and the fidelity of Cratinus in the *Hυτίνη* (the rival play of the *Clouds*), probably determined in great measure the decision of the judges. They were compelled to regard this generalization of a known person into a spectre without flesh and blood, as a departure from the true method of art. And even if they had regarded it as consistent with artistic principles to satirize the class in the individual, still the poet had attacked just that characteristic of the sophists which seemed to the people to be unimportant rather than ridiculous. The substance of sophistic doctrines, their strange tenets and their hair-splitting arguments troubled the masses very little : it was their sponging and swaggering, their avarice and vanity, that struck every one, and it is not surprising that the *Parasites* of Eupolis, in which just these external traits of the sophists were delineated, was more successful than the artistic *Clouds* of Aristophanes. May it not be that the poet himself saw this and was thereby induced to bid a gracious farewell to the somewhat threadbare philosopher in the second part of the new edition, and to introduce as his successor the more lively ἥπτων λόγος?

**ΑΡΙΣΤΟΦΑΝΟΤΣ**

**N E Φ E Λ A I.**

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.

ΦΕΙΔΙΠΠΙΔΗΣ.

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.

ΣΩΚΡΑΤΗΣ.

ΜΑΡΤΥΣ καὶ ΞΑΝΘΙΑΣ, κωφὰ πρόσωπα.

ΧΟΡΟΣ ΝΕΦΕΛΩΝ.

ΔΙΚΑΙΟΣ ΛΟΓΟΣ.

ΑΔΙΚΟΣ ΛΟΓΟΣ.

ΠΑΣΙΑΣ, δανειστής.

ΑΜΥΝΙΑΣ, δανειστής.

# THE CLOUDS.

## ΣΤΡΕΨΙΑΔΗΣ.

Ἰοὺς ἰού·

ὦ Ζεῦ βασιλεῦ,<sup>3</sup> τὸ χρῆμα τῶν νυκτῶν ὅσον  
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;  
καὶ μὴν πάλαι γ' ἀλεκτρυόνος ἥκουστ' ἐγώ·  
δοὶ δὲ οἰκέται ρέγκουσιν· ἀλλ' οὐκ ἀν πρὸ τοῦ.  
ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν εἴνεκα,

1-274: the prologue (*πρόλογος*).

1. Acc. to a Schol. *ioú* denotes pain, and *ioú* joy. But see on 1170. The word freq. stands *extra metrum* as here.

2. ὦ Ζεῦ βασιλεῦ: a common excl. in Ar., often accompanied by a gen. of cause, or, as here, by an exclamatory sent.—τὸ χρῆμα τῶν κτέ.: a freq. circumlocution, implying wonder of any kind. Cf. *Eq.* 1219; *Ran.* 1278; *At.* 828; *Ach.* 150, *ὅσον τὸ χρῆμα παρνότων προσέρχεται.* *Lys.* 1081, ἢ μέγ, ὦ Ζεῦ, χρῆμα ἵδειν τῆς ἐμπίδους ζευστὶ σου. Also in prose: *Hdt.* i. 36, ὃς χρῆμα γίγνεται μέγα. vii. 188 *fin.*, ἣν δὲ τοῦ χειμῶνος χρῆμα ἀφόρητον. Sometimes χρῆμα without a gen. has the same force, as *Xen. Cyr.* i. 4. 8, ξλαφού, καλύν τι χρῆμα καὶ μέγα.—*ὅσον*: adv. acc., somewhat stronger than exclamatory ὡς. That it is not pred. here, ἀπέραντον *ὅσον* (ἐστίν), is shown by the fact that the order *ὅσος ἀπέραντος*, *ὅσος θαυμαστός* for ἀπέραντος *ὅσος*, *θαυμαστός ὅσος*, seems not to occur. This use of *ὅσον*, however, is rare. *Gorg. Frg.*, ὡς τῶν ἀγαλμάτων ἔργαστα *ὅσον ἡδεῖαν παρέσχε τὴν ὄψιν*.

Plut. *Mor.* 790 a, τὸ γράφειν μόνον ἐπιστολὰς τοσαντάς *ὅσον ἐργάδες ἔστιν.* Some punctuate after *ὅσον*, so that ἀπέραντον becomes a new exclamation. In this case it would perhaps be better to punctuate as follows: *ὅσον, ἀπέραντον· οὐδέποθ' ἡμέρα γενήσεται.*

4. καὶ μήν: directs attention to a new phase.

5. οὐκ ἀν (*sc. οὕτως ἔργεγκον*): the Athenians were in the habit of sending their slaves out to labor at an early hour, and, if necessary, employed blows to make them diligent. But since the Spartan invasions had offered means of escape, it was necessary to treat them more leniently. Thuc. (vii. 27. 4) informs us that by the year 413 B.C. more than 20,000 had escaped. Cf. *Eq.* 20 ff.

6. ἀπόλοιο, πόλεμε, πολλῶν: obs. the recurrence of the same sound, here portraying the miseries of the war.—εἴνεκα: this is the only form of the prep. when its first syl. is long; and the form is preserved in the MSS. in some places, as 422, 511, 526. The form *οἴνεκα* (which some

ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τὸν οἰκέτας.  
 ἀλλ' οὐδ' ὁ χρηστὸς οὗτοσὶ νεανίας  
 ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται  
 10 ἐν πέντε σισύραις ἐγκεκορδυλημένος.  
 ἀλλ' εἴ δοκεῖ, ρέγκωμεν ἐγκεκαλυμμένοι. —  
 ἀλλ' οὐ δύναμαι δεῖλαιος εῦδειν δακνόμενος  
 ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν  
 διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων  
 15 ἵππαζεται τε καὶ ξυνωρικεύεται,

editors adopt) can be used only as a conj. (*wherefore, because, that*) like *θθύνει*, and is not used in comedy.

7. *ὅτι*: i.e. *ὅτε, quandoquidem*. Cf. 34, 717, 1217. *ὅτι* never suffers elision in Att. — *οὐδὲ*: ne hoc quidem, ut alia mittam.

8. *χρηστός*: ironical (like *τάγαθή*, 61). — *σισύραι*: deictic, common in comedy and in the orators, but never used in tragedy, from which fact we may infer that it belonged to the language of common life.

10. *πέντε*: indefinite, like our “half a dozen.” — *σισύραι*: skins, used as bed-covers or cloaks. It may have denoted also some coarse, heavy manufactured stuff. — *ἐγκεκορδυλημένος*: E. M., παρὰ τὴν κορδελῆη, ήτις ἐστὶν οἰλημα τῆς κεφαλῆη ὑπὸ πληγῆη γενομένη. This word, like some others invented by Ar., was introduced into prose by late writers (e.g. Eustathius). — On this passage Suid. says: *ψύχος γὰρ ἦν, ὡς εἰκός, καὶ περιεκαλύπτοντο*. This implies that the subject-matter of the play was adapted to the time of year (March: see Introd. § 24) in which the play was acted. This is not likely. It is quite credible, indeed, that in March Socrates might have had an opportunity to experiment

with *fleas* (cf. 146 ff.), but the untimely lizard on the roof (173) implies *mild weather* at least, whether it was in March or not. So the view held by some may be correct, that the large number of blankets is meant as a token of effeminacy, because the weather was *not* very cold.

11. *εἰ δοκεῖ*: if it is so resolved. Strepsiades yields to the will of the majority. Or does he address himself: but if you choose, etc.?

13. *ὑπό*: here we should expect *τῶν κόρεων*: the bugs. See on 37.

14. *κόμην ἔχων*: long hair was a characteristic of the nobility, esp. common among the knights; hence *ἵππαζεται* immediately after. Cf. Eq. 580, where the chorus of knights says *μή φθονεῖθ ήμῶν κομῶσι*. Cf. 1101. There was a limit, however, to the fashionable length of hair. Slaves, on the other hand, wore their hair very short. Poets wore it long. In Av. 909, a poet calls himself *Μουσῶν θεράπων δτρηρός*, whereupon he is asked (911), *Ἒπειτα δῆτα δοῦλος ἐν κόμην ἔχεις*;

15. These luxuries belonged only to the wealthy. Horses cost relatively much more than with us. Philippides, being through his mother

δινειροπολεῖ θ ὅππους· ἐγὼ δ' ἀπόλλυμαι  
δρῶν ἄγουσταν τὴν σελήνην εἰκάδας·  
οἱ γὰρ τόκοι χωροῦσιν. — ἄπτε, παῖ, λύχνον  
κᾶκφερε τὸ γραμματεῖον, ὃν ἀναγνῶ λαβὼν  
20 ὁπόσους ὀφείλω καὶ λογίσωμαι τοὺς τόκους.  
φέρ' ἵδω, τί ὀφείλω; δώδεκα μνᾶς Πασίᾳ.  
τοῦ δώδεκα μνᾶς Πασίᾳ; τί ἔχρησάμην;  
ὅτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας·

descended from the Alcmaeonidae, naturally followed the aristocratic fashion; for Alcmaeon was the first Athenian to win a race at Olympia with a *Ιππων* *ζεῦγος* (Isocr. 16. 25). Alcibiades kept up the honors of the family. Cf. Thuc. vi. 16 (where Alcibiades speaks of himself).

17. The month was lunar. The last days of the month beginning with the twentieth were called *eikd̄es*, *the twenties*. Money was lent by the month (cf. 758), and on the *ἕνη καὶ νέα* (see on 1134 and cf. 1222) suits for debt were instituted; hence in Greece the debtors hated this day as those at Rome did the *tristes calendae*. Hor. Sat. i. 3. 87. — *ἄγουσταν*: not bringing, but driving along. The *eikd̄es* had already begun. Cf. 1131.

18. *χωροῦσιν*: *are running on*. The rate was serious,—10 to 36 per cent per annum. For this use of *χωρεῖν*, cf. *Pax*, 509, *χωρεῖ τὸ πρᾶγμα*.

19. *ἀναγνῶ*: the Greek language having developed when writing was unknown, words already existing, *λέγειν*, *ἀναγιγνώσκειν*, were employed to designate *reading* when the introduction of letters made it necessary to express the idea. *λέγειν* prob. meant *read aloud*, and *ἀναγιγνώσκειν*, *peruse*; but the latter also soon ac-

quired the additional sense, *read aloud*. In the mid. the compounds of *λέγειν*, *ἀναλέγεσθαι*, *ἐπιλέγεσθαι*, mean to *read to one's self*, *peruse*.

21. The *μᾶ* was about \$18, but the purchasing power of money was much greater than it is now.

22. *τοῦ*: *for what*. Cf. 31. — *τι*: cognate acc., the external obj. *ἀνταῦ* being understood: *what use did I make of them, how did I spend them*. Dem. Phil. I. 33: *Α μὲν οὖν χρῆσεται καὶ πότε τῷ δυνάμει κτέ.* Kr. Spr. 46, 5, 9. *εἰ τι*, *for what*, might have been used. Cf. Dem. Timoth. 4, *ἀναγκαῖον δοκεῖ διηγήσασθαι τὸ τε διειδόμενα καὶ εἰς δι τοῖς ἑκαστον αὐτῶν κατεχρήσατο.* οἱ γὰρ τραπέζαι εἰσάθασιν ὑπομνήματα γραφεσθαι ὡν τε διδόσαι χρημάτων καὶ εἰς δ τι.

23. *ὅτ'*: see on 7. — *κοππατίας*: blooded horses were branded on the haunch with *koppa* (Ϙ), whence *κοππατίας* (*κοππαφόρος*, Luc. *Indoct.* 5), or with *san* (*sampi*, Σ), whence *σαμφόρας* (122). — *οἴμοι τάλας*: although *οἴμοι* (*ἔμοι*) is for *οἱ* (*οἱ*) *μοι*, an adj. attending it and referring to the speaker is put in the *nom*. The designation of the person addressed, of course, may be in the *voc*.; but if the sense requires, it is put in the causal gen. We sometimes find even *οἴμοι ἔγω*.

εἴθ' ἐξεκόπην πρότερον τὸν ὁφθαλμὸν λίθῳ.

ΦΕΙΔΙΠΠΙΔΗΣ.

25 Φύλων, ἀδικεῖς. ἔλαυνε τὸν σαυτοῦ δρόμον.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' ἔστι τουτὶ τὸ κακόν, ὃ μ' ἀπολώλεκεν·  
ὄνειροπολεῖ γὰρ καὶ καθεύδων ἵππικήν.

ΦΕΙΔΙΠΠΙΔΗΣ.

πόσονς δρόμους ἐλᾶ τὰ πολεμιστήρια;

24. *ἴξεκόπην*: a play upon *κοππα-*  
*τίας*. — *πρότερον*: sooner, with the ad-  
ditional notion of rather. — *ὁφθαλμὸν*:  
for the acc. with the pass., see H.  
724 a; G. 197, 1, n. 2. Similarly *Av.*  
342, *πῶς κλάνει γὰρ θὺ δπαξ γε*  
*τώφθαλμῷ κκοπῆς*;

25. Phidippides, dreaming, ad-  
dresses a companion: *That's unfair;*  
*keep to your own track.* — *ἔλαυνε*  
*δρόμον*: like *ὅδη πορεύεσθαι*. If in  
these expressions, *δρόμον* meant a race  
and *ὅδη* a journey, the acc. would  
be purely cognate; and it may be  
that expressions such as these grew  
out of the pure cognate const. So  
we have *ὑγρὰ κέλευθα πλεῖν* (Hom.),  
then *πλεῖν οἰνοπα πόντον*, and finally  
in prose, *πλεῖν θδλασσαν*. So in Eng.  
*sail the sea, walk the streets.* In any  
case, it is better not to assume the  
ellipsis of a prep., but to accept the  
const. as an extension of the cognate  
obj., though practically the verb  
has become trans. See Kr. *Spr.* 46,  
6, 2.

26. *τοῦτ' ἔστι τουτὶ*: more freq.  
*τοῦτ' (ἴστ') ἐκεῖνο*, *there it is, just as I*  
*told you.* Very common in Ar. and  
not unknown in tragedy. Cf. 1052;

*Ran.* 318, 1342; *Av.* 354. *Eur. Hel.*  
622: *τοῦτ' ἔστι ἐκεῖνο*. Just like our  
passage, *Pax*, 64, *τοῦτ' ἔστι τουτὶ τὸ*  
*κακὸν αὐθ' οὐγὰ λεγον.* *τουτὶ* instead  
of *ἐκεῖνο* is employed because of the  
defining rel. clause which follows.  
See Kr. *Spr.* 51, 7, 11; *Dial.* 51, 7, 6.

27. *καὶ*: i.e. not only when awake  
does he constantly think of horsemanship,  
but even when asleep he dreams  
of it. The dreaming, of course, is  
mentioned as a proof of his entire  
devotion to it when awake. There  
is not the slightest ground for  
rejecting the verse, as Herwerden  
proposes.

28. *ἐλᾶ*: some propose *ἐλᾶς*. Kock  
understands *Φύλων* to be the subj.,  
and *τὰ πολεμιστήρια* (*sc.* ἄγωνισματα,  
Xen. *Hipparch.* 3. 5) the cognate obj.  
We may, however, take *τὰ πολεμιστήρια*  
(*sc.* ἄρματα, Xen. *Cyr.* vi. 1. 29;  
Hdt. v. 113. 7) as the subj., though  
in the pun in the next verse *ἔλαυνε*  
has a personal subj.—*πολεμιστήρια*:  
Photius, *πολεμιστὴς ίππος οὐχ ἡ τις*  
*οἰηθεῖται δ εἰς τοὺς πολέμους ἐπιτίθειος,*  
*ἀλλ' δ ἐν τοῖς ἀγῶσι σχῆμα φέρων*  
*δε εἰς πόλεμον εὐτρεπισμένος.* Ήν γὰρ  
*τοιούτον ἀγάθηισμα.*

## ΣΤΡΕΨΙΑΔΗΣ.

ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.  
 30 ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;  
 τρεῖς μναὶ διφρίσκου καὶ τροχοῦν Ἀμυνίᾳ.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἄπαγε τὸν ἵππον ἔξαλίσας οἴκαδε.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ', ὡ μέλ', ἔξηλικας ἐμέ γ' ἐκ τῶν ἐμῶν,  
 ὅτε καὶ δίκας ὥφληκα χάτεροι τόκου  
 35 ἐνεχυράσεσθαι φασιν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

έτεόν, ὡ πάτερ,  
 τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὄλην;

29. *μέν* : somewhat adversative ;  
 μὲν *οὖτε* might have been used.

30. *ἔβα*: the Dor. form is employed because the expression is a parody on a *lyric* passage in a lost play of Eur.: *τί χρέος ἔβα δῶμα; what calamity befell the house?* The comedian makes this ridiculous by using *χρέος* in its other sense, *debt*. The const. of *βαίνω* with the acc. (Eur. *Hipp.* 1871, δύνα μ' δύνα βαίνει) is not peculiar to Eur. — Pasias and Amynias, who are as fictitious as Strepsiades and Phidippides, appear later in the play.

31. *διφρίσκου*: a small two-wheeled chariot for racing, prob. adorned with ivory, copper, silver, etc. The price, at least, would imply considerable ornamentation. — *τροχοῦν*: prob. to be understood as belonging to the chariot.

32. After the race is ended in the

dream, Phidippides orders his *ἵπποκόμος* to give his horse a roll in the sand and lead him home. The Greeks had special places, called *ἀνιδῆθραι* or *ἔξαλιστραι*, for horses to roll on. Cf. Xen. *Oec.* II. 18, δ παῖς ἔξαλίσας τὸν ἵππον οἴκαδε ἀπάγει.

33. ὁ *μάλι*: familiar address, often with element of censure. Cf. ὁ *δαιμόνι*, 38. — *ἔξηλικας* : another play upon words. Here *ἔξαλινδειν* has the sense of *evolvere* as in Sen. *Epist.* 74, 3, *bonis evoluti*. The words *ἀλῆ* (28) and *ἔξαλίσας* (32) were introduced by the poet merely for the purpose of punning upon them. This habit sometimes betrayed him into forced and unnatural turns.

34. *τόκου ἐνεχυράσεσθαι* : equiv. to *ἐνέχυρα λήψεσθαι τοῦ τόκου*.

35. *έτεόν* : used by Ar. in questions only. It seems to be a pet word with Phidippides. Cf. 93, 820.

## ΣΤΡΕΨΙΑΔΗΣ.

δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἔστον, ὡ δαιμόνιε, καταδαρθεῖν τί με.

## ΣΤΡΕΨΙΑΔΗΣ.

σὺ δὲ οὖν κάθευδε· τὰ δὲ χρέα ταῦτ' ἵσθ' ὅτι  
40 εἰς τὴν κεφαλὴν ἀπαντα τὴν σὴν τρέψεται.  
φεῦ.

εἴθ' ὥφελ' ἡ προμνήστρι ἀπολέσθαι κακῶς,  
ἥτις με γῆμ' ἐπῆρε τὴν σὴν μητέρα.  
ἔμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος,  
εὐρωτιῶν, ἀκόρητος, εἰκῇ κεύμενος,  
45 βρύνων μελίτταις καὶ προβάτοις καὶ στεμφύλοις.  
ἔπειτ' ἔγημα Μεγακλέους τοῦ Μεγακλέους

37. *τὸς δήμαρχος*: we expect *flea* or *bug*, hence *τὸς* which is used in speaking of things of which more than one exists, whereas each deme had but one demarch. That this officer could have anything to do with collecting interest on private debts rests solely on the authority of a Schol. on this verse. It was his duty to assess real estate and to collect taxes; and possibly it is the exercise of this function that Strepsiades is represented as dreading.—*ἴκ τῶν στρωμάτων*: this does not qualify *δήμαρχος*, but denotes the result of δάκνει.

41. *προμνήστρια*: the business of match-making was more systematic at Athens than it is with us. As it was often carried on in common with *προσαγωγεία*, it came into disrepute. Cf. Plat. *Theaet.* 150 a. No masc. form

corresponding to *προμνήστρια* occurs in classical Greek.

42. *ἥτις*: defines and at the same time is causal. The causal use grows out of the qualitative. See Kr. *Spr.* 51, 8, 2.

44. ff. These verses seem to be addressed to the spectators, as in a parabasis. (See on 510 ff.) Cf. *Av.* 30 ff., where the spectators are addressed directly: *ἄνδρες οἱ παρόντες ἐν λόγῳ*. Cf. 1102 ff.

46. He neglected the old rule: *τὴν κατὰ σαυτὸν ἔλα*, or as Aesch. (*Prom.* 890) has it, *τὸν κηδεύσαι (woο) καθ' ἑαυτὸν ἀριστεῖναι μακρῷ*. — *Μεγακλέους*: the nom. would be *Μεγακλέης ὁ Μεγακλέους* (*sc. viός*). Megacles, son-in-law of the Sicyonian tyrant Clisthenes (Hdt. vi. 130), had two sons, the famous law-giver Clisthenes and Hippocrates. Each of these in turn had

ἀδελφιδῆν ἄγροικος ὁν ἐξ ἀστεος,  
σεμνήν, τρυφῶσαν, ἐγκέκοισυρωμένην.  
ταύτην δτ' ἐγάμουν, συγκατεκλινόμην ἐγώ,  
50 ὅζων τρυγός, τρασῖας, ἐρίων περιουσίας·  
ἡ δ αὖ μύρον, κρόκου, καταγλωπτισμάτων,  
δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.  
οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.  
ἐγὼ δ' ἀν αὐτῇ θοιμάτιον δεικνὺς τοδὶ  
55 πρόφασιν ἔφασκον· ω γύναι, λίαν σπαθᾶς.

## ΘΕΡΑΠΩΝ.

ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

a son named Megacles. One or the other of these was the father of the Megacles who was the uncle of the wife of Strepsiades. The relationship is invented so as to give the wife the appearance of great nobility, an effect enhanced by the repetitions. The reduced circumstances of the family (see on 815, and cf. Ach. 614) would account for her marrying a peasant.

48. ἐγκέκοισυρωμένην: comic word, *Coesyriified*, made from Κοισθρα, who is mentioned sometimes as the wife of Alcmaeon, sometimes of Pisistratus. She was a haughty woman from Eretia. Some think there were two of the same name.

50. τρασῖας: E. M. 764, 25, παρὰ τὸ τέρων (*dry, torreo for torsoe*) τερσιά καὶ ταρσιά παρὰ Σιμωνίδη καὶ καθ' ὑπέρθεσιν τρασῖδ. The Sanscrit root, with vocalic *r*, indicates that *er*, *ar*, and *ra* were developed from a vowel *r* in the proethnic period.—The word means *crate*, especially for drying figs on. Poll. (vii. 144) says that it also denoted the dried figs

themselves, a meaning which would suit better here.—περιουσίας: a comma might be placed before this word. Compare δαπάνης, 52.

52. Κωλιάδος, Γενετυλλίδος: names of Aphrodite, the former from the Attic promontory of the same name, the latter from her supervision of child-birth. The tempies of Aphrodite Colias and Aphrodite Genetylitis, as well as that of Pan, were often used by the women as places for assembling. Cf. Lys. 2.

53. ἐσπάθα: *she wove*,—a pun, as the word sometimes was used figuratively of *squandering*. Diphil. 48. 27, μειράκιον ἐρῶν τὰ πατρῷα βρύκει καὶ σπαθᾶ.

54. ἀν: frequentative, habitual; used with the aor. or impf. indic. to indicate that something used to happen whenever there was occasion. Compare Eng. *would*. See Kr. Spr. 53, 10, 3; GMT. 30, 2; H. 835; G. 206.—τοδὶ: *this here*,—the one he had on.

55. πρόφασιν: Kock renders *as a proof* (*Beweis*), and cites Thuc. i.

## ΣΤΡΕΨΙΑΔΗΣ.

οἵμοι· τί γάρ μοι τὸν πότην ἡπτες λύχνου;  
δεῦρ' ἔλθ', ὥνα κλάγης.

## ΘΕΡΑΠΩΝ.

διὰ τί δῆτα κλαύσομαι;

## ΣΤΡΕΨΙΑΔΗΣ.

ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.—  
60 μετὰ ταῦθ', ὅπως νῦν ἐγένεθ' οὐσία σύνοσι,  
ἔμοι τε δὴ καὶ τῇ γυναικὶ τάγαθῃ,  
περὶ τούνόματος δὴ ὑπεύθεν ἐλοιδορούμεθα·  
ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,  
Ξάνθιππον, ἡ Χάριππον, ἡ Καλλιππίδην.

23. 5; iii. 9. 2; vi. 6. 1; but these hardly establish the meaning. The usual rendering, *pretext, pretence, excuse* (i.e. to prevent the statement *λίαν σπαθᾶς* from being too bald) seems admissible.

57. οἴμοι: here, an expression of vexation. In *Av.* 1051 Pithetaerus becoming exasperated exclaims οἴμοι κακοδαμών, καὶ σὺ γὰρ ἀνταῦθ' ἥσθ' ἔτι; — πότην λύχνου: this seems to have been an expression current among the people. Plat. Com. 198, φείδεσθε τούλαιοι σφόδρῳ· ἐξ ἀγορᾶς δὲ ἦν | ὄντομαι στίλβην τιν', ητις μὴ πότης. Herodian says, οἰνόφλυξ δὲ φιλοπότης· τὸ γὰρ πότης ἐπὶ λύχνου μᾶλλον. Still πότης is often used of persons, and was probably at first transferred to lamps in jest.

59. θρυαλλίδων: part. gen. as obj. H. 736; G. 170. The objection to παχεῖαι θρυαλλίδες was that they made a πότης λύχνος. Analogously Luc. *Gall.* 29, διψῶσαν τὴν θρυαλλίδα, and *Id. Tim.* 14, διψαλέον θρυαλλίδιον. In

these instances, the wick was thirsty for want of oil.

60. Strepsiades resumes his narrative.—δῆτα: equiv. to δέτει. Cf. Soph. *Tr.* 917, δῆτας δὲ ἐτέλεσε τοιτ', ἐπενθοροῦντος | καθέστο, κτέ.

62. On the tenth day after a child's birth, its name was given it. The name was bestowed by the father, with certain ceremonies including a sacrifice and feast, the whole solemnity being called ἡ δεκάτη. In the present instance the mother usurped authority. See on *Av.* 494, 922.

63. προσετίθει: conative impf., insisted on adding. See H. 832; G. 200, n. 2. Cf. ἐπιθέμην 65. In 67 the aor. ἐθέμεθα denotes attainment.

64. The Athenian nobles were fond of compound names formed with ἴππος, as Ξάνθιππος, Ἰππόνικος, etc. It was customary to name the first son after the father's father (in 65 πάππος is the paternal grandfather of Phidippides), so that the two names often alternated, as Καλλίπας, Ἰππόνικος, then

65 ἐγὼ δὲ τὸ τοῦ πάππου τιθέμην Φειδωνίδην.  
 τέως μὲν οὖν ἐκρινόμεθ· εἴτα τῷ χρόνῳ  
 κοινῇ ξυνέβημεν, κἀθέμεθα Φειδιππίδην.  
 τούτον τὸν υἱὸν λαμβάνοντο ἐκορίζετο·  
 “ὅταν σὺ μέγας ὀν ἄρμ’ ἐλαύνῃς πρὸς πόλιν,  
 70 ὥσπερ Μεγακλέης, ξυστὸν ἔχων —.” ἐγὼ δὲ ἔφην·  
 “ὅταν μὲν οὖν τὰς αἰγὰς ἐκ τοῦ φελλέως,  
 ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημένος —.”

Kallias again, etc. Cf. Av. 283. See on 46.

65. **Φειδωνίδην**: the grandfather's name was really Φειδων (134), but the name even of the same person often varied between the primitive and the patronymic form, as 'Εξηκετος and 'Εξηκετίδης (Av. 11), Νικομάχος and Νικομάχιδης (Lys. 80.11), Δευκλόφος and Δευκλοφίδης (Ran. 1513), 'Αλέξανδρος and 'Αλεξανδρίδης, Κλέανδρος and Κλέανδριδης, etc.

66. **ἐκρινόμεθα**: we contended,—a meaning rare in Att. But cf. Eur. Med. 609, ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλεόνα (litigabo, contest). Cf. Eq. 1258.—τῷ χρόνῳ: at last. For analogous uses, cf. 865, 1243.

69. The suppression of the apod., "how fine it will be," marks in this instance the playful language with which the parents address their child. It may be, however, that Strepsiades merely gives so much of each sent. as suits his purpose. Some cite as parallel instances εἴθε, εἰ γάρ, (O si), in wishes; but this is different. All consciousness of a cond. element in εἴθε, εἰ γάρ, was lost. In fact, some hold that the cond. εἰ grew out of the opt. εἰ. The minatory εἰ μή with suppressed apod. comes nearer; but even here there was prob. a threatening gesticulation.—πολι: i.e. ἀκρόπολιν.

Cf. Eq. 287, 1098; Lys. 487, τὴν πόλιν ἡμῶν ἀπεκλείσατε. Thuc. (ii. 15. 8, 8) gives the explanation: τὸ δὲ πρὸ τούτου ἡ ἀκρόπολις ἡ σὺν οὐσα πόλις ἦν καὶ τὸ ὕπ’ αὐτῆν πρὸς νότου μαλιστα τετραμένον. . . . καλεῖται δὲ διὰ τὴν ταλαιπ ταύτην κατοίκους καὶ ἡ ἀκρόπολις μέχρι τούτου ἔτι δὲ 'Αθηναίων πόλις. Similarly the old part of London is called *The City*. The happy mother imagines her son, as victor at the Panathenaea, riding in a chariot up to the Acropolis.

70. **Μεγακλέης**: derived from μεγακλέης by shifting the accent. Ar. never contracts compound names ending in -κλέης when the fourth syl. from the end is short, but always contracts when this syl. is long, as 'Ηρακλῆς, Θεμιστοκλῆς. —ξυστόν: some sort of splendid robe, worn by men and by women.—ἔφην: would say.

71. μὴν οὖν: employed very often in objecting to a statement just made, nay rather. See Kr. Spr. 84, 5, 4.—τὰ αἰγὰς: sc. ἐλαύνῃς (69).—φελλέως: is a common noun, designating any rugged hill-side with a thin covering of earth, a sort of place well suited for goats. Harp., τὰ πετρώδη καὶ αἰγύβοτα χαρία φελλέας ἐκδιουν. That it is not the name of any particular mountain in Attica is shown by a comparison of all the seeming allusions

ἀλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγοις,  
ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων.  
75 νῦν οὖν ὅλην τὴν νύκτα φροντίζων ὁδοῦ  
μίαν εὑρον ἀτραπὸν δαιμονίως ὑπερφυᾶ,  
ἥν ἦν ἀναπείσω τουτονί, σωθήσομαι.  
ἀλλ' ἔξεγειραι πρῶτον αὐτὸν βούλομαι.  
πῶς δῆτ' ἀν ἥδιστ' αὐτὸν ἐπεγείραμι; πῶς;  
80 Φειδιππίδη, Φειδιππίδιον.

## ΦΕΙΔΙΠΠΙΔΗΣ.

τί, ὡ πάτερ;

## ΣΤΡΕΨΙΑΔΗΣ.

κύσον με καὶ τὴν χείρα δὸς τὴν δεξιάν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἰδού. τί ἔστιν;

## ΣΤΡΕΨΙΑΔΗΣ.

εἰπέ μοι, φιλεῖς ἐμέ;

to such a mountain, which would locate it in various parts of the country.

73. *ἴπιθερο*: the aor. denotes the result (87), *the end of the matter was that he did not hearken*. The impf. would mean “he would not hearken.” — *κατέχεεν*: cf. *Vesp.* 7. *Plat. Legg.* 800d, *ἐντορε πάσαν βλασφημίαν τῶν ἱερῶν καταχέονταν*.

74. *ἵππερον*: horse-complaint, a comic word formed after the analogy of *ἴκτερος, jaundice* (*liver-complaint*), *ὑδερός, dropsy* (*water-complaint*).

75. Cf. *Eg.* 1290; *Lys.* 26 f., ἀλλ' ἔστιν ἵππον πρᾶγμ' ἀναζητημένον | πολλὰστι τ' ἀγριωτασιν ἐριπτασμένον. *Ran.* 931, a parody on *Eur. Hipp.* 875 f., *ἥδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θυητῶν ἐφροντίᾳ* γέ διέφθαρται *βίος*. *Soph. O. T.* 87, *ἰστε με πολλὰς*

*ὅδοις ἐλθόντα φροντίδος πλάνοις*. — *ὅδοις*: depends on *φροντίζων*.

76. Cf. *Photius*, 315, *ὅδοις παρούσης τὴν ἀτραπὸν ἤπειρος*. — *δαιμονίως*: *deucedly*; more vulgarly, *devilish*.

77. *ἥν*: governed by something like *θαδίσειν* implied.

78. *ἀν ἐπεγέραμι*: the prot. is contained in *πῶς*. *GMT.* 52, 2.

80. *Φειδιππίδη, Φειδιππίδιον*: cf. 182; *Ach.* 404, *Εὐριπίδη, Εὐριπίδιον*. *Eur. Cycl.* 282 ff., δ Κύκλωψ . . . δ Κυκλαπίον. — *τί, ὡ*: a hiatus very common in comedy, admissible even in tragedy. Cf. 21, 22, 82, 98, 746, 786, 791, 798, 825, 847, etc. *Aesch. Theb.* 208, *τί οὖν*; so *id.* 704; *Pers.* 787; *Suppl.* 306. *Soph. Aj.* 873; *Phil.* 917, *τί εἴπας*.

82. *ἴδοις*: there, *voilà*, freq. employed to denote compliance with a request. Cf. 255, 635, 825.

## ΦΕΙΔΙΠΠΙΔΗΣ.

μὴ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

## ΣΤΡΕΨΙΑΔΗΣ.

μὴ μοί γε τοῦτον μηδαμῶς τὸν ἵππιον.  
οὗτος γάρ ὁ θεὸς αἴτιός μοι τῶν κακῶν.  
ἀλλ' εἰπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,  
ὦ παῖ, πιθοῦ μοι.

## ΦΕΙΔΙΠΠΙΔΗΣ.

τί δὲ πίθωμαι δῆτά σοι;

## ΣΤΡΕΨΙΑΔΗΣ.

ἐκστρεφον ὡς τάχιστα τὸν σαυτοῦ τρόπους,  
καὶ μάνθαν' ἐλθὼν ἀν ἔγώ παραινέσω.

## ΦΕΙΔΙΠΠΙΔΗΣ.

90 λέγε δή, τί κελεύεις;

83. That Poseidon, the sea-god, should be also *Iuppiter* is due, according to Preller, to the resemblance between the plunging motion of a ship and the movement of a galloping horse. Acc. to Att. local tradition, Poseidon invented reins at Colonus. Soph. *O. C.* 713 ff., ἡνᾶς Ποσειδᾶν, Ιπποῖσιν τὸν ἀκεστῆρα χαλινὸν πρότασιν ταῦδε κτίσας ἀγναῖς κτέ. Cf. Paus. vii. 21. 8, ὀνομασθεὶς δὲ "Ιππιον" τὸν θεὸν πείθοιτο μὲν ἦν τις καὶ ἐπ' αἴτιας ἄλλαις· ἔγὼ δὲ εὐρέτην Ιππικῆς ὄντα ἀπὸ τούτου σχέν καὶ τὸ δνομεῖ εἰκάσω. "Ομῆρος μέν γε ἐν Ιππων ἄθλοις Μενελάῳ κατὰ τοῦ θεοῦ τούτου πρόκλησιν περιέθηκεν δρκον." Ιππων ἀψίμενος, γαπησχον· Εννοσίγαμον | ὅμυσθι μηδὲν ἐκὼν τὸ ἔμδυ δόλῳ δράμα πεδῆσαι (*Il. xxiii.* 584 f.). Πάμφως δέ, ὃς Ἀθηναῖοις τὸν ἀρχαιοτάτους ὅμινων ἐποίησεν, εἶναι φησι τὸν Ποσειδᾶνα "Ιππων τε δω-

τῆρα νεῶν τ' ιθυκρηθέμινον. — τουτονὶ: pointing to a statue on the stage. See on 1478.

84. μὴ μοί γε: not to me, i.e. do not mention to me. Cf. 433; Ach. 345, μὴ μοι πρόφασω. *Vesp.* 1179, 1400. Kr. *Spr.* 48, 6, 2; 62, 3, 12. See on *Eg.* 19.

87. πίθεῦ: the aor. does not call for general obedience, but implies that there is something special to be done; hence the question which follows. — τί: cognate acc. — πίθωμαι: when a command is turned into a question by a change into the first per., the subjv. as here, or the fut. indic., as in 111, is used. This subjv. may be used of course in anticipating a command, 694, τί δρῶ;

88. ἐκστρεφον: Schol. ἀλλαξον, μετάβαλε. The expression is taken from turning old garments to make

ΣΤΡΕΨΙΑΔΗΣ.

καὶ τι πείσει;

ΦΕΙΔΙΠΠΙΔΗΣ.

πείσομαι,

νὴ τὸν Διόνυσον.

ΣΤΡΕΨΙΑΔΗΣ.

δεῦρο νυν ἀπόβλεπε.

ὅρᾶς τὸ θύριον τοῦτο καὶ τῷκίδιον;

ΦΕΙΔΙΠΠΙΔΗΣ.

ὅρῶ. τί οὖν τοῦτ' ἔστιν ἐτεόν, ὡς πάτερ;

ΣΤΡΕΨΙΑΔΗΣ.

ψυχῶν σοφῶν τοῦτ' ἔστι φροντιστήριον.

them appear new. In 554 the word is used differently.

91. *ἀπόβλεπε*: *βλέπε δεῦρο*, simply, might mean *look here* (at the speaker), while *ἀπόβλεπε* directs the eye to a more remote object pointed out. In 323 the simple *βλέπε δευρὶ* (of a remote object) is further explained by immediately adding the thing to be looked towards, *πρὸς τὴν Πάρνηθα*.

92. *οἰκεῖον*: dim. of *οἰκλα* (not *οἰκος*), hence the long antepenult: *οἰκι-εῖον*. Kr. *Spr.* 41, 10, 2. It is usually assumed that the house of Socrates is meant, as even Ar. would hardly have dared to represent him as having a special building as a school-house; but where was Xanthippe, especially when the house burnt in the closing scene? See Introd. § 12. Socrates valued all his property, including his house (*Xen. Oec.* 2. 3) at five *μνᾶ* (90 dollars); but Boeckh (*Pub. Econ. of the Athenians*, I. p. 156 f.) doubts whether it was possible to support a family at Athens

with so little property. The Koppa horse cost twelve *μνᾶ*, — more than twice the entire possessions of Socrates.

94. *ψυχῆν*: this word is prob. intended to suggest two ideas, that of *souls* in the sense of men, and that of *ghosts* or *spectres*. Cf. 504. So in *Av.* 155, *ψυχεγωγεῖ Σωκράτης*. The use of *ψυχῆ* as *equiv.* to *man* is derived from Socratic usage, and is freq. in Plat. Cf. *Rep.* i. 353 e, *ἀνδυκη κακῆ ψυχῆ κακῶς ἔρχειν*. — *φροντιστήριον*: *thinking-shop*, *phrontistery*, *speculatorium*; formed after *ἔργαστήριον*, *δικαστήριον*, etc. Aeschin., acc. to Philostratus, called Rhodes *σοφιστῶν φροντιστήριον*, alluding perhaps to this play. Very late writers use it as an ordinary word, and in the Christian fathers it signifies *monastery*. Even *φροντιστῆς* may have been invented by Ar., although it was in use a short time afterward. Xen. *Symp.* 6. 6; 7. 2. Plat. *Apol.* 18 b. These instances, however, refer to the *Clouds*.

95 ἐνταῦθ' ἐνοικοῦσ' ἄνδρες, οἱ τὸν οὐρανὸν  
λέγοντες ἀναπείθουσιν ως ἔστιν πνιγεύς,  
κάστω περὶ ἡμᾶς οὗτος, ἡμεῖς δὲ ἄνθρακες.  
οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδῷ,  
λέγοντα νικᾶν καὶ δίκαια κάδικα.

## ΦΕΙΔΙΠΠΙΔΗΣ.

100 εἰσὶν δὲ τίνες;

## ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδ' ἀκριβῶς τοῦνομα.

95. τὸν οὐρανόν: acc. by prolepsis, depending on ἀναπείθουσιν. See on 145, 493.

96. See on 201. In *An.* 1001, the same comparison is attributed to Meton, and by Cratinus (in the *Πανότται*) to the philosopher Hippoν.—λέγοντες: by argument, or *disputation*.—ἴστιν πνιγεύς: when quantity by position is desired, movable *v* is written not only before a single consonant as in 74, 97, etc., or before a mute and liquid as here, but in some texts it is used even before the strong combinations of consonants, as Soph. *Ant.* 571, *νίσι(ν) στυγῶ*. In the latter case it is difficult to determine which is correct, since in the early classical prose the movable *v* could be used or omitted before either vowels or consonants. Towards the end of the classical period, its use became general in both cases. The rule stated in most grammars has no foundation.

97. The ἄνθρωποι are to the οὐρανός (dome of the sky) what ἄνθρακες are to the πνιγεύς (a hollow hemisphere, as some think, placed over burning coals to smother them, as it were). See Introd. § 36. The pun on ἄνθρωποι and ἄνθρακες is found also in *An.*

1546. In Eur. *Cycl.* 374, the Mass. have ἄνθράπων θέρμῃ ἀπὸ ἄνθρακων κρέα.

98. The intimation that Socrates taught for money is false. See Introd. § 12.

99. This charge is not true of Socrates, but most of the sophists were liable to it. Plat. says (*Phaedr.* 272 d) these held ὅτι οὐδὲν δληθεῖται μετέχειν δέοι τὸν μέλλοντα ἵκανῶν προτοκῶν ξεσθαι, ἀλλὰ τοῦ πιθανοῦ. Cf. Sen. *Epist.* 88, Protagoras ait de omni re in utramque partem disputari posse.—λέγοντα: instrumental.—καὶ δίκαια κάδικα: whether right or wrong,—a freq. combination. See on *Eg.* 256. So in Lat., as Ter. *Ad. v.* 9, 33, quia non iusta iniusta prorsus omnia omnino obsequor. The acc. here depends on νικᾶν (to carry points), the const. being analogous to that in νικᾶν Ὀλύμπια. Cf. 115, 432, 1211, 1335. Aeschin. 3. 68, νικῆ ἔτερον ψήφισμα Φιλοκράτης.

100 f. Phidippides asks the very question that Strepsiades is avoiding; and the latter still evades as much as he can and tells an actual falsehood, for he knows the name well enough. Of course, the name has to come out eventually, but he wishes to prepare

μεριμνοφροντισταὶ καλοί τε κάγαθοί.

ΦΕΙΔΙΠΠΙΑΝΣ.

*αἰβοῖ, πονηροί γ', οἶδα. τοὺς ἀλαζόνας,  
τοὺς ὡχριῶντας, τοὺς ἀμυποδήτους λέγεις.  
ῶν ὁ κακοδαίνων Σωκράτης καὶ Χαιρεφῶν.*

ΣΤΡΕΨΙΑΔΗΣ.

105 ἡ̄ ἡ̄, σιώπα· μηδὲν εἴπης νήπιον.

his son gradually for it. As soon, however, as he utters μεριμνοφρούτησται it is all out.

**101. μερμηφροντιστός:** coined by Ar., and hardly translatable. The word conveys the idea of close and painful scrutiny with deep and intense meditation. The use of *μέρμα* implied here is as old as Empedocles, and is found in Xen., Plat., etc. For *φροντιστής*, see on 94.—**καλοί τε κάγαθοι:** freq. as a designation of the Athenian aristocracy, to whom belonged most of the associates of Socrates. Strepsiades hopes that this designation will impress his son favorably. The expression was also much used by the Socratists of men's character. Originally, it seems to have denoted physical (*καλός*) and moral (*ἀγαθός*) excellence.

102. Phidippides's indignation finally bursts forth.—γέ: implies an ironical yes.—ἀλόγοις: *vain pretenders*, a word often used by Ar.

103. ὥρωντας: as doctores umbratici. Cf. 120, 199, 504, 1113. See on 186.—ἀνυπόδητος: we must not judge this habit of Socrates by present usage in America or western Europe. At Sparta the young were required to go barefoot (*Xen. Resp. Lac.* z. 3); and at Athens shoes were usually laid aside in-doors, and many

men, esp. admirers of Spartan rigor and simplicity, wore no shoes at all even in winter. Plat. *Symp.* 220 b, (Socrates) ἀνυπόδητος διὰ τοῦ κρυσταλλοῦ (ice) ῥάπον ἐπορεύετο ή οἱ ἄλλοι ὑποδεμένοι. Xen. *Mem.* i. 6. 2, (Anaphiphon to Socrates) ἀνυπόδητός τε καὶ ἀχίτων διατελεῖς. Cf. Plat. *Phaedr.* 229 a. As instances, may be mentioned the orators Lycurgus and Phocion, of a later period.

104. *Chaerephon*, of the deme of Sphettos (156), companion of Socrates from youth up (Plat. *Apol.* 21a) was assailed by the comedians as much as Socrates himself. He was pale and lean, and hence called *bat* (*Av.* 1554), *son of night* (Frg. 486), etc. Cf. 308 f. During the rule of the Thirty, he was an exile (Plat. *Apol.* 21a). Socrates speaks of him (*ibid.*) with affection, and it was Chaerephon who brought from Delphi the oracle declaring Socrates the wisest of men. Xen. speaks of him as being quick to grow angry, but easy to appease; at least, the dialogue given in *Mem.* ii. 3 implies so much.

105. η η: designed merely to interrupt Phidippides.—**εἴτες**: subjv. in prohibition, GMT. 86. As the subjv. was no doubt used for the purpose of mollifying the harshness of a specific prohibition, it is used for the inv.

ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων,  
τούτων γενοῦ μοι σχασάμενος τὴν ἵππικήν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκ ἀν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι  
τοὺς φασιανούς, οὓς τρέφει Λεωγόρας.

## ΣΤΡΕΨΙΑΔΗΣ.

110 ἦθ', ἀντιβολῶ σ', ω φίλτατ' ἀνθρώπων ἔμοι,  
ἔλθὼν διδάσκουν.

only in the aor., esp. in the second pers.; for in the third pers. there was not the same danger of offending the person addressed. Hence in the third pers. the subjv. and imv. are used almost indiscriminately, the tendency being, perhaps, to use the imv. with an impers., and the subjv. with a pers. subj. Plat. Crit. 45 b, μήτρα ταῦτα φοβούμενος ἀποκάμης σαυτὸν σώσαι, μήτρα δὲ θλεγεῖ ἐν τῷ δικαστηρίῳ δυσχερέσσοι γενέσθω.

106. εἴ τι κῆδει: the verb κῆδεσθαι had a very serious meaning, familiar from its freq. use in Hom. in the sense of feel concern or pity for one in distress or trouble. Cf. Ach. 1028, εἴ τι κῆδει Δερκέτου. Soph. O. T. 1060, εἴπερ τι τοῦ σαντοῦ βίου κῆδει. Plat. Gorg. 462 a (perhaps with a little humor), ἀλλ' εἴ τι κῆδει τοῦ λόγου. — πατρώων ἀλφίτων: not patrimony (L. and S.), but rather paternal biscuit. With Strepsiades, the ἀλφίτα are the chief concern. Cf. 648.

107. τούτων: part. gen. as pred. See G. 169, 1; H. 732 a. — σχασάμενος: σχάξειν means cut; cut loose, hence lit. let fall, drop; whence fig. drop, give up. The mid. apparently only here and Plat. Com. 31, καὶ τὰς δέρψας σχασάσθε (let fall).

108. οὐκ ἄν: sc. τούτων γενοίμην.—

γέ: when it follows εἰ, often has the force of even. Cf. Plut. 924 f., οὐδὲ τὸν εἰ δοίης γέ μοι | τὸν Πλούτον αὐτόν. Ach. 966, οὐκ ἀν μὰ Δῖ, εἰ δοίη γέ μοι τὴν δακτία.

109. φασιανούς: birds from the river Phasis, pheasants, which were rare at Athens at that time. The pheasant of that part of the world is a brilliantly colored and otherwise more beautiful bird than the American species. — Δεωγόρας: father of the orator Andocides, noted for luxury and dissipation, by which he is said to have wasted his property (Eupolis, 50). He was on the commission which made the thirty years' truce with Sparta in B.C. 446. He was twice arraigned in the trial of the ἑρμοκοπίδαι, but was acquitted. Acc. to Plat. Com. 102, he was one of those, οἱ οἵσι τερπνῶς οὐδὲν ἐθύμοιμενοι. — Phidippides declares that he would not change his mode of living for a certain price; but this price implies a continuation of his mode of living. Something like "I wouldn't stop smoking for ten thousand Havana's." Cf. Plut. 924 f. (quoted in note on 108).

110. There is not sufficient ground for believing, as some do, that this is a parody on some tragic passage.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ τί σοι μαθήσομαι;

ΣΤΡΕΨΙΑΔΗΣ.

εἶναι παρ' αὐτοῖς φασιν ἄμφω τὰ λόγω,  
τὸν κρείττον', δύστις ἔστι, καὶ τὸν ἡττονα.  
τούτων τὸν ἔτερον τοῖν λόγοιν, τὸν ἡττονα,  
115 νικᾶν λέγοντά φασι τἀδικώτερα.

ἢν οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον,  
ἄντιν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν  
οὐκ ἀν ἀποδοίην οὐδὲ ἀν ὀβολὸν οὐδενί.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκ ἀν πιθοίμην. οὐ γὰρ ἀν τλαίην ἰδεῖν  
120 τοὺς ἵππεας τὸ χρῶμα διακεκναισμένος.

The expression is not uncommon, and the position of *ēmol* is admissible in comedy, and is determined by metrical considerations.

113. *δύστις ἔστι*: whatever it may be. By this Strepsiades shows that his conception of the *κρείττων λόγος* is vague. Cf. Eur. *Iph.* T. 482, *τι ταῦτ' ὀδύρει . . . , ητις εἰ ποτ', δι γάνια;* Aesch. *Ag.* 180, *Ζεύς, δύστις ποτ' ἔστιν.* Eur. *Tro.* 885 f., *δύστις ποτ' εἰ σύ, δυοτέρωστος εἰδέναι, | Ζεύς.* — *τὸν ἡττονα*: Cic. *Brut.* 8. 30, *Gorgias, Protagoras, Prodicus aliique multi temporibus eisdem docere se profitebantur, quemadmodum causa inferior, ita enim loquebantur, dicendo fieri superior posset.* Gell. v. 3. 7, *Protagoras pollicebatur se id docere, quanam verborum industria causa infirmior fieret fortior, quam rem graece dicebat τὸν ἡττω λόγον κρείττω ποτε.* Cf. Plat. *Apol.* 19 aff.

115. See on 99. — *λέγοντα*: agrees

with *τὸν ἡττονα* (*λόγον*). In the dialogues of Plat. Socrates well-nigh personifies *λόγος*.

117 f. *ἄ*: not assimilated to its postponed antec. — *ἄν*: repeated after the emphatic *οὐδέ* (*eren*). — *οὐδέντι*: in this neg. sent. the compound neg. is necessary, as *τινί* would hardly be Greek, or certainly would alter the sense. The statement so often made, that two negatives strengthen the negation, is incorrect. This very sent., however, shows one of the methods by which the Greeks could really strengthen a negation. — 118 is repeated 1250.

119. *οὐκ ἀν πιθοίμην*: an absolute refusal, *I shall not obey*; strictly, *I should not* (under any supposition). “You could not induce me,” gives the force. In Eur. *Cycl.* 581, the drunken Cyclops says, *οὐκ ἀν φιλήσαιμ· αἱ Χάριτες πειρῶσι με.* Cf. Av. 589, *οὐκ ἀν μείναμι παρ' ὥμιν.*

120. Cf. 103; Eccl. 955, *πόθος με διακναῖσας ἔχει.*

## ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἄρα μὰ τὴν Δῆμητρα τῶν γ' ἐμῶν ἔδει  
οὗτ' αὐτὸς οὐθ' ὁ ζύγιος οὐθ' ὁ σαμφόρας·  
ἀλλ' ἔξελω σ' ἐσ κόρακας ἐκ τῆς οἰκίας.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οὐ περιόψεται μ' ὁ θεῖος Μεγακλέης  
125 ἄνιππον. ἀλλ' εἴσεψι, σοῦ δ' οὐ φροντιῶ.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐδ' ἔγώ μέντοι πεσών γε κείσομαι,  
ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι  
αὐτός, βαδίζων εἰς τὸ φροντιστήριον.  
πῶς οὖν γέρων ὡν κάπιλήσμων καὶ βραδὺς

121. **Δήμητρα**: the Greeks usually swore by a divinity that was in some way connected with the subject of discourse.—**τὸν ἑμῶν**: part. obj.

122. **ζύγιος**: for the meaning of this word and of **σειραφόρος** (1800), cf. Eur. *Iph.* A. 221, *τὸν μὲν μέσους ζυγίους, τὸν δὲ ἔξι σειραφόρους*.—**σαμφόρας**: see on 23.

123. **ἐσ κόρακας**: *to the ravens*. To be exposed without burial was the worst calamity for a Greek; hence **ἐσ κόρακας** as a curse, *go to the devil*. It was so common that a verb, **σκορακίζειν**, was formed from it. Here Strepsiades weaves it into his sent. So *Av.* 990, *οὐκ εἰ θύρας ἐσ κόρακας; Pax*, 18 f., *αὐτὴν ἄρ' οἶσον κτέ. Νη τὸν Διὶ ἐσ κόρακας γε καὶ σαντὸν γε πρός*. Cf. 133, 646, 789, 871. In the opening of the Birds two men have deserted their race and are trying to go to the birds, and one of them says (27 ff.): *οὐ δεινὸν οὖν δῆτ' ἔστιν ἡμᾶς δεομένους | ἐσ κόρακας ἀλθεῖν καὶ παρεσκευασμένους | ἔπειτα μὴ ἕξερεῦν δύνασθαι τὴν δόδον;*

124. **θεῖος**: *uncle*; here, however, great uncle (46).

125. **ἄνιππον**: *περιορᾶν* regularly takes the partic.; consequently attempts have been made to insert *ὑπά* after **ἄνιππον**. One Ms. has *εἰμι* for *εἴσεψι*, which makes room for it. The omission of *ὑπά*, however, seems to be admissible.

126. **πεσὼν κείσομαι**: an expression taken from wrestling. If a wrestler was thrown three times, he was declared overcome. Aesch. *Eum.* 589 f., *ΧΟΡ. ἐν μὲν τόδι ἦδη τῶν τριῶν παλαισμάτων. ΟΡΕΞΤ. οὐ κειμένῳ πω τόνδε κομπάζεις λόγον.*

127. **εὐξάμενος**: Strepsiades feels his need of divine aid in this undertaking.—**διδάξομαι**: *have myself taught, learn*; sometimes, *have one taught*, a son, for instance. Cf. 1338. For the former sense, cf. 111. The ordinary refl. use is found 194.

128. **βαδίζων**: the pres. here may denote repeated action, but the use prob. is that mentioned in the note on 780, q.v.

130 λόγων ἀκριβῶν σκινδαλάμους μαθήσομαι;  
ἰτητέον. τί ταῦτ' ἔχων στραγγεύομαι,  
ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

## ΜΑΘΗΤΗΣ.

βάλλ' ἐσ κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

## ΣΤΡΕΨΙΑΔΗΣ.

Φείδωνος νίὸς Στρεψιάδης Κικυννόθεν.

## ΜΑΘΗΤΗΣ.

135 ἀμαθής γε νὴ Δῖ, ὅστις οὔτωσὶ σφόδρα

130. σκινδαλάμους: in Plat. *Hipp.* I. 304 a, Hippias calls the dialectic of Socrates κνίσματα καὶ περιτιμήματα τῶν λόγων κατὰ βραχὺ διηρημένα.

131. Ιτητέον: as if from an ιτέω (like βατέω, δοτέω). — ταῦτα: cognate or inner obj. of στραγγεύομαι. — ἔχων: this partic. often denotes continuance or persistence in a state or in doing something, and is used without obj. Kr. *Spr.* 56, 8, 4. Cf. 509; *Ran.* 512, ληρεῖς ἔχων. *Av.* 341, τοῦτο μὲν ληρεῖς ἔχων (τοῦτο obj. of ληρεῖς). Similar to our passage is *Thesm.* 473, τί ταῦτ' ἔχουσαι κείνον αἰτώμεθα; Not rare in prose (Plat., Luc.); generally with verba in epi tiendi, nugandi, ludendi.

132. κόπτω: Plut. *Mor.* 516 ε f: μὴ κόψαντα τὴν θύραν εἰς οἰκίαν ἀλλοτρίαν οὐ νομίζεται (*is not the custom*) παρελθεῖν. ἀλλὰ νῦν μέν εἰσι θυρωροί, πάλαι δὲ ρόπτρα (knockers) κρουόμενα πρὸς τὰς θύρας αἰσθησιν παρεῖχεν, ἵνα μὴ τὴν οἰκοδέσποιναν ἐν μέσῳ καταλάβῃ δὲ ἀλλότριος, η τὴν παρθένον, η κολαζόμενον οἰκέτην. That also in classical times there was a θυρωρός, near at hand at least, is evident from the fact that when one knocks he is usually represented as calling out

παῖ. In the instance before us, a pupil answers the call; in *Ran.* 38 Heracles himself appears when Dionysus knocks and cries παιδίον, παῖ, ήμι, παῖ. In *Av.* 56 f. Pithetaerus, knocking at a cliff with a stone to stir up the birds, says παῖ, παῖ, as if from habit. To this call the servant of Pluto answers (*Ran.* 464) at the gate of Hades. Cf. 1145. That the θυρωρός was regularly found only in houses of the wealthy is implied in Arist. *Oec.* I. 6, δοκεῖ δὲ ἐν ταῖς μεγάλαις οἰκονομίαις χρήσιμος εἶναι θυρωρός. The usual word for knocking (pul tare) is κόπτειν, but κρούειν also is used, while φορεῖν denotes the sound made by the door as one comes out (crepare).

134. A serio-comic effect is produced by Strepsiades giving name, paternity, and native place (deme), as was required in judicial and political proceedings. Dem. *De Cor.* 54 f.: Αἰσχίνης Ἀτρομήτου Κοδωκίδης ἀπῆνεγκε πρὸς τὸν ἄρχοντα παραδίμων κατὰ Κτησιφῶντος τοῦ Λεωσθένους Ἀναφλυστίου. . . . κλήτορες (see on 1218) Κηφισοφῶν Κηφισοφῶντος Ραμνούσιος, Κλέων Κλέωνος Κοδωκίδης. — Κικύννα was a deme of the tribe Ἀκαμαντίς.

ἀπεριμερίμνως τὴν θύραν λελάκτικας  
καὶ φροντίδ' ἐξήμβλωκας ἔξευρημένην.

## ΣΤΡΕΨΙΑΔΗΣ.

σύγγραθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.  
ἀλλ' εἰπέ μοι τὸ πρᾶγμα τούξημβλωμένου.

## ΜΑΘΗΤΗΣ.

140 ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.

## ΣΤΡΕΨΙΑΔΗΣ.

λέγε νῦν ἐμοὶ θαρρῶν. ἐγὼ γὰρ οὐτοσὶ

136. **ἀπεριμερίμνως**: obs. the phraseology of the school,— “who unthinkingly kicked the door with such violence”—**λελάκτικας**: violent knocking is often introduced to amuse. Cf. Plut. 1100 ff., KAP. οὗτος, εἰπέ μοι, | σὺ τὴν θύραν ἐκόπτεις οὗτωσι σφόδρα; | EPM. μὰ Δῆ, ἀλλ' ἐμελλον· εἰτ' ἀνέφεδε με φθάσας. Ran. 38. Plaut. Truc. ii. 2. 1, quis illic est, qui tam proterve nostras aedes arietat? Ter. Eun. ii. 2. 54, istas (fores) calcibus saepe insultabis frustra.

137. **ἐξήμβλωκας**: caused to miscarry,—not a mere metaphor. Socrates, whose mother, Phaenarete, was a midwife, called his method of instruction *téχνη μαιευτική*. Plat. Theaet. 149 a, ἐγώ εἰμι νῦν μάλα μάλα γενναῖας τε καὶ βλοσπυρᾶς Φαιναρέτης, (καὶ) ἐπιτηδεύειν τὴν αὐτὴν τέχνην. This, as he himself explains it, means that he does not impart knowledge to others, but merely assists at the birth of ideas.

138. At the beginning of the war Strepsiades had removed to the city to escape the raids of the Lacedaemonians (see on 6). Here he speaks of his country home.—**τῶν δύρων**:

governed by *τηλοῦ*, far away in, like *πόρων*, *ποῦ*, etc. Cf. Xen. Anab. iv. 3. 28, πρόσω τοῦ ποταμοῦ. H. 757.

139. **τούξημβλωμένον**: the sequel shows, however, that the investigation, instead of proving an abortion, was carried out with complete success. It may be that in the first *Clouds* something else stood before the scientific achievement here narrated. One might be tempted to render *ἀνεμέτρει* (152) *was measuring* (namely, “when you thundered at the door”) rather than *proceeded to measure*; but this is rather precluded by 148.

140. **οὐ θέμις**: nefas,—a violation of divine or sacred law, referring in this instance to the sacred mysteries of the school of Socrates. “Telling tales out of school” is here a violation of divine law, while acc. to 1292, the sea cannot be made larger by rivers flowing into it, because it would be a violation of *human right*: *οὐ γὰρ δίκαιον*. Yet it may be doubted whether *δίκαιον* here denotes anything more than “the general fitness of things.”

141. **οὐτοσὶ**: colloquial,—*I here*, pointing to himself. Cf. Plut. 868,

ἥκω μαθητὴς εἰς τὸ φροντιστήριον.

ΜΑΘΗΤΗΣ.

λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.  
ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης  
145 ψύλλαν, ὅπόσους ἄλλοιτο τοὺς αὐτῆς πόδας.  
δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὁφρὺν  
ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφῆλατο.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς τοῦτο δὴ μέτρησε;

ΜΑΘΗΤΗΣ.

δεξιώτατα.

κηρὸν διατήξας, εἴτα τὴν ψύλλαν λαβὼν  
150 ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τὰ πόδε·  
κἄτα ψυχέντος περιέφυσαν Περσικά.  
ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.

KAP. καὶ τίνα δέδρακε δῆτα τοῦτ';  
ΣΤΚ. ἐμὲ τοιτοῦ.

143. *νομίσαι*: the omission of a subj. makes the sent. rather generic and adds much to its solemnity.—*μυστήρια*: cf. Plat. *Theaet.* 155 *ε*, ἀθρεῖ δὴ περισκοπῶν, μή τις τῶν ἀμυνήτων ἐπακούῃ.

145. *ψύλλαν*: see on 95 and 498. This is a good illustration of the fact that such proleptic accs. are used in connexions where an ordinary obj. could not stand.—*ἄλλοιτο*: although a special occurrence suggested it, the question propounded was a general one: *πόσους ἄλλεται κτέ*.—*πόδας*: acc. of measure. This jest about the leap of a flea seems to have made a considerable impression. In Xen. *Symp.*

6. 8, the Syracusan clown thus addresses Socrates: ἀλλ' εἰπέ μοι, πόσους ψύλλας πόδας ἔμου ἀπέχεις· ταῦτα γάρ σε φασὶ γεωμετρεῖν. It is also referred to in Luc. *Prom.* 8.

150. *τὰ πόδε*: as if the flea, like man, had only two feet. In *Pax*, 35, we have τὴν κεφαλὴν τε καὶ τὰ χεῖρε of a beetle.

151. *ψυχέντος*: sc. τοῦ κηροῦ. The form ἐψύγην is later.—*Περσικά*: sc. ἐμβάδες. These were ladies' shoes, which were close-fitting like the skin, hence *περιέφυσαν*.

152. *ὑπολύσας*: the usual word for taking off shoes, and may be used without an obj.—*χωρίον*: space, distance. The leap measured was one made under scientific control, not that of 146 f.

## ΣΤΡΕΨΙΑΔΗΣ.

ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

## ΜΑΘΗΤΗΣ.

τί δῆτ' ἄν, ἔτερον εἰ πύθοιο Σωκράτους  
155 φρόντισμα;

## ΣΤΡΕΨΙΑΔΗΣ.

ποῖον; ἀντιβολῶ, κάτειπέ μοι.

## ΜΑΘΗΤΗΣ.

ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφῆττιος,  
δόποτερα τὴν γνώμην ἔχοι, τὰς ἐμπιδας  
κατὰ τὸ στόμ’ ἄδεω ἡ κατὰ τούρροπύγιον.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δῆτ’ ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;

## ΜΑΘΗΤΗΣ.

160 ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος  
στενόν. διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν  
βίᾳ βαδίζειν εὐθὺ τούρροπυγίον·  
ἔπειτα κοῖλον πρὸς στενῷ προσκείμενον  
τὸν πρωκτὸν ἡχεῦν ὑπὸ βίας τοῦ πνεύματος.

153. *λεπτότητος*: excl. gen. H. 761; G. 173, 3. The word is generally employed in an unfavorable sense, but here it is uttered in a tone of admiration. Cf. 230, 320, 350; *Av.* 318.

154. τί δῆτ’ ἄν: sc. λέγοις. See on 108.

157. Such questions were discussed by the philosophers of that period. Arist. seriously discusses the question how the singing of insects is to be explained (*An. Hist.* iv. 9. 3 ff.). In *Ael. Hist. An.* 12, 10, it is said of

the comedian Demetrius, μέμνηται δὲ καὶ τὴν πυγὴν λαλοῦσιν αἱ τρυγόνες.

159. This verse suggests Eur. *Med.* 674, τί δῆτα Φοῖβος εἶπε σοι παῖδεν τέρπι;

162. εὐθὺς: straight for (towards). Cf. *Eg.* 254. *Hdt.* vii. 179, παρέβαλε νησὸν τῆσι κριστα πλωσόσησι δέκα iōn Σκιαθου. H. 757; G. 182, 2. Freq. in poetry and prose.

163. κοῖλον: enlarged and hollow, referring to πρωκτόν, while στενῷ is neut. and may be used as a noun or refer to θητερός in 160.

## ΣΤΡΕΨΙΑΔΗΣ.

165 σάλπιγξ ὁ πρωκτός ἐστω ἄρα τῶν ἐμπίδων.  
 ὡ τρισμακάριος τοῦ διεντερεύματος.  
 ἦ ράδιως φεύγων ἀν ἀποφύγοι δίκην,  
 ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

## ΜΑΘΗΤΗΣ.

πρώην δέ γε γνώμην μεγάλην ἀφηρέθη  
 170 ὑπ' ἀσκαλαβώτου.

## ΣΤΡΕΨΙΑΔΗΣ.

τίνα τρόπον; κάτειπέ μοι.

## ΜΑΘΗΤΗΣ.

ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς

165. **ἄρα:** then, illative. Cf. 1028, 1476. So *ταῦτ' ἄρα*, for these reasons, then. Cf. 319, 335, 353, 394.

166. **διεντερεύματος:** comic word, as if from *διεντερεύειν*, possibly intended to suggest *διερευνᾶν* and certainly suggesting *ἴντερον* (*τῆς ἐμπίδος*).

167. Just as *διώκειν*, pursue, prosecute, and *ἀρπάγειν*, take, catch, gain the suit, are used of the accuser, so *φεύγειν*, flee, be prosecuted or defend one's self, and *ἀποφεύγειν*, escape, be acquitted, are used of the defendant. The combination *φεύγων ἀποφεύγειν* (also *ἐκ*, *πρό*, *κατα-φεύγειν*) is common. Hom. Il. xiv. 81, *ὅς φεύγων προφέρῃ κακόν*. Ach. 178, *δεῖ γάρ με φεύγοντ' ἔκφυγειν Ἀχαρίέας*. Hdt. iv. 23, *ὅς ἂν φεύγων καταφύγῃ ἐς τούτους, ὅπ' οὐδενὸς ἀδικέεται*. Xen. Anab. ii. 5. 7, *τὸν θεῶν πόλεμον... ἀπὸ τούτου ἀν τάχος φεύγων τις ἀποφύγοι*. The simple verb (in the pres. partic. usually) in such sent. denotes effort, while the compound (in the aor.) denotes result.

168. **ὅστις:** such a one as, any one who, here applied to a definite person.

See on 42. Obs. the serio-comic repetition of *ἔμπις* in this passage.

169. **γνώμην:** dir. obj. retained in acc. with pass. voice. H. 724 a; G. 197, n. 2.

170. See on 10 concerning the time of year.—**ἀσκαλαβώτου:** called also *γαλεώτης* (174), Lat. *stelio* (akin to *stella*), a small lizard, having star-like spots on its back. It was much sought after, because its skin was regarded as a protection against epilepsy. Pliny refers to this virtue of its skin, but states that when it sheds the skin it devours it lest men should derive benefit from it, and adds (*N. H.* xxx. 10. 27), *quoniam nullum animal fraudulentius invidere homini tradunt; inde stelionem nomen aiunt in maledictum translatum. cubile eius est in loricis ostiorum fencistrarumque aut cameris sepulchrisve.*

171 f. **ὁδούς:** paths.—**περιφοράς:** revolutions (apparent). Plat. Legg. 898 c, *τὴν οὐρανοῦ περιφοράν*. Cic. Tim. 9, *ut terram lunae cursus*.

καὶ τὰς περιφοράς, εἰτ' ἄνω κεχημότος  
ἀπὸ τῆς ὁροφῆς νύκτωρ γαλεώτης κατέχεσεν.

## ΣΤΡΕΨΙΑΔΗΣ.

ἥσθην γαλεώτη καταχέσαντι Σωκράτους.

## ΜΑΘΗΤΗΣ.

175 ἐχθὲς δέ γ' ἡμῖν δεῦπον οὐκ ἦν ἔσπέρας.

## ΣΤΡΕΨΙΑΔΗΣ.

εἶεν· τί οὖν πρὸς τᾶλφιτ' ἐπαλαμήσατο;

## ΜΑΘΗΤΗΣ.

κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν,  
κάμψας ὀβελίσκον, εἴτα διαβήτην λαβὼν

proxime ambiret eique supra terram proxima solis circumvectio (*περιφορά*) esset.

174. *ἥσθην*: aor. of the immediate past, sometimes hardly to be distinguished from a pres. Cf. 1240; Av. 570. H. 842; GMT. 19, n. 5. In the second pers., Nub. 185, 820.

176. *ἴων*: like our "Very well." E. M., συγκατάθεσις μὲν τῶν εἰρημένων, συναφὴ δὲ πρὸς τὰ μέλλοντα. — *πρὸς τᾶλφιτα*: to procure bread, or perhaps in a less specific sense, as in the expression οὐδὲν πρὸς Διόνυσον, with reference to, bearing upon, etc. Cf. 648, 1188. — *ἐπαλαμήσατο*: this verb is used of cunning contrivances or plans, such as were ascribed to Palamedes. Pax, 94, πέτομαι, τόλμημα νέον ταλαμησάμενος. Eupolis, 303, Παλαμηδίκων γε τοῦτο τούξεντρημα. Here there is also reference to the manipulation employed in stealing. The word is derived from *ταλάμην*, palma, and Παλαμηθῆς is another derivative.

177 ff. This passage has never been satisfactorily explained. θυμάτιον is

a conjecture of G. Hermann for θολμάτιον. Some think the passage was not intended to give any clear meaning. With our reading the sense, or rather the nonsense, would be about as follows: Socrates, being at a palaestra (as he frequently was), where the usual sacrifice to Hermes is about to be offered (Plat. Lys. 206 d e), pretends that he is going to demonstrate a geometrical proposition, scatters ashes on a table so as to draw the figure, bends a spit and uses it as a pair of dividers (*διαβήτην*), and, while the attention of those present is fixed upon the demonstration, flitches a piece of the offering. The point, if there is any, would be to illustrate the Socratic method of utilizing science. The above use of ashes or sand is familiar from the story of Archimedes. Cf. also Vitr. 6 praef., Aristippus naufragio electus ad Rhodiensem litus animadvertisit geometrica schemata descripta. There may be a lacuna between 178 and 179.

ἐκ τῆς παλαιότερας θυμάτιον ὑφείλετο.

ΣΤΡΕΨΙΑΔΗΣ.

180 τί δῆτ' ἐκεῖνον τὸν Θαλῆν θαυμάζομεν;  
ἀνοιγ', ἀνοιγ' ἀνύστα τὸ φροντιστήριον  
καὶ δεῦξον ὡς τάχιστά μοι τὸν Σωκράτην.  
μαθητιῶ γάρ· ἀλλ' ἀνοιγε τὴν θύραν.—  
ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

ΜΑΘΗΤΗΣ.

185 τί ἔθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;

ΣΤΡΕΨΙΑΔΗΣ.

τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.  
ἀτὰρ τί ποτ' ἐσ τὴν γῆν βλέπουσιν οὗτοί;

179. Eupolis makes a similar charge in 310, δεξάμενος δὲ Σωκράτης τὴν ἐπίθεξιν (ἀδων) Στησυχὸν πρὸς τὴν λύραν οἰνοχόην ἱκλεψεν.

180. Cf. *Av.* 1009. Plaut. *Capt.* ii. 2. 24, *eugepsae*: Thalem talento non emam Milesium; nam pol ad sapientiam huius nimius nugator fuit.

181. ἀνύστα: an expression (sometimes with *τι* or *ποτέ*) denoting impatience. Cf. 506, 635, 1253; *Eq.* 71; *Ran.* 1171; *Vesp.* 30.

183. μαθητιῶ: comic desiderative, formed like such words as *χεζητιῶ* in 1387.—δᾶλλ' ἀνοιγε: “but do open.”

184. The interior of the house (but see Introd. § 38) is now exposed to view (by means of the ἄκκιβλημα ?).—ὦ Ἡράκλεις: a very common excl. at an unusual sight. Cf. *Av.* 814, 859, 1129, etc. So ἄναξ Ἡράκλεις, *Av.* 277 and often. ὦ πολυτίμηθ' Ἡράκλεις,

*Ach.* 807. Its tone is too familiar for tragedy.

186. ἐκ Πύλου: more accurately ἐκ Σφακτηρίας. Reference is here made to the Spartans captured by the Athenians under Cleon on the island of Sphacteria in 425 B.C. The jest alludes to their lean and haggard appearance after their long imprisonment, or possibly to the sad plight in which the prisoners appeared when they were brought to Athens after being blockaded for a long time on the island.—Λακωνικοῖς: adj. used as subst. for Λακωνίαι. Examples are found elsewhere in Ar. and also in prose, as Xen. *Hell.* ii. 4. 10; iv. 8. 38 and 37. Similarly Ἀχαρικοί, *Ach.* 329; Μεγαρικέ, *Ach.* 830; Ἀττικωνικοί, *Pax*, 215, comically formed after Λακωνικοί.

187. οὐτοῖς: a long vowel or diphthong before deictic -ι in forms of οὐτοῖς is shortened. See also on 14.

## ΜΑΘΗΤΗΣ.

ζητοῦσιν οὗτοι τὰ κατὰ γῆς.

## ΣΤΡΕΨΙΑΔΗΣ.

βολβοὺς ἄρα

ζητοῦσι. μὴ νῦν τοῦτό γ' ἔτι φροντίζετε·  
190 ἐγὼ γάρ οἶδ', ὃν εἰσὶ μεγάλοι καὶ καλοί.  
τί γάρ οἶδε δρῶσιν οἱ σφόδροὶ ἐγκεκυφότες;

## ΜΑΘΗΤΗΣ.

οὗτοῖς δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δῆθ' ὁ πρωκτὸς ἐσ τὸν οὐρανὸν βλέπει;

## ΜΑΘΗΤΗΣ.

αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται.

188. τὰ κατὰ γῆς: in Plat. *Apol.* 19 b the accusation made by the old enemies of Socrates is represented as being, in part, substantially this: Σωκράτης ὀδικεῖ καὶ πειρεγέταις ζητῶν τὰ τε ὑπὸ γῆς καὶ οὐράνια. This charge is refuted at length in the *Apol.*, and is disproved also by the testimony of Xen. Cf. *Mem.* i. 1. 11. Yet Plat. in his dialogues does not scruple to represent Socrates as speculating about the locality and nature of Hades, etc. Cf. *Phaed.* 113 f. In these cases Socrates is, no doubt, a mere *dramatis persona*. — βολβούς: in the judgment of Strepsiades, the only things worth *seeking under the ground* are bulbi, bulbous roots which grew wild, and were highly prized as food. See on 190.

189. φροντίζετε: obs. the freq. recurrence of the philosophical words formed on the stem φροντιδ-, such as φροντιστήριον 94, μεριμνοφροντιστής 101,

φροντίζειν 125, φροντίς 137, φρόντισμα 155, etc. Cf. 225, περιφρονῶ.

190. μεγάλοι: Plin. *N. H.* xix. 5. 30, effodiuntur bulbi ante ver, aut deteriores illico fiunt...rubicundis rotundioribusque laus et grandissimis.

191. γάρ: in questions evoked by surprise at something just observed, γάρ is often used without reference to anything that has been said. Cf. 200, 218. — ἐγκεκυφότες: of Epicrates, 8. 21, where the pupils of Plat. πάντες ἀνανθέσις τοτὲ ἐπέστησαν καὶ κύψαντες χρόνον οὐδὲ δλίγον διεφρόντισαν.

192. οὗτοι δέ: in antithesis to οὗτοι in 188, the speaker, as far as the grammatical const. is concerned, disregarding the question contained in 191, although he answers it as if by accident. — ἐρεβοδιφῶσιν: comic word, ridiculing the deep speculation which penetrates even beneath Tartarus, where there is — nothing.

195 ἀλλ' εῖσιθ', ἵνα μὴ 'κεῦνος ύμῖν ἐπιτύχῃ.

**ΣΤΡΕΨΙΑΔΗΣ.**

μήπω γε, μήπω γ' ἀλλ' ἐπιμεινάντων, ἵνα  
αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.

**ΜΑΘΗΤΗΣ.**

ἀλλ' οὐχ οἶόν τ' αὐτοῖσι πρὸς τὸν ἀέρα  
ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

**ΣΤΡΕΨΙΑΔΗΣ.**

200 πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστώ; εἰπέ μοι.

**ΜΑΘΗΤΗΣ.**

ἀστρονομία μὲν αὐτῇ.

**ΣΤΡΕΨΙΑΔΗΣ.**

τουτὶ δὲ τί;

**ΜΑΘΗΤΗΣ.**

γεωμετρία.

195. *εἰσιθεῖ*: where were they, and how did it come about that they were there? See Introd. § 38.—*ἴκενος*: ille, denoting his importance.—*ἐπιτύχη*: “*ἐπιτυγχάνειν* dicitur qui quaerit; *περιτυγχάνειν* qui non quaerens in aliquid incidit.” G. Hermann. Cf. 535. Thuc. vii. 25. 2, *τῶν πλοίων* (which they were seeking) *ἐπιτυχοῦσαι* (*ai νῆσεις*) τὰ πολλὰ διέφευραν. But sometimes *ἐπιτυγχάνειν* is used of finding by accident. Cf. Hdt. i. 68. 11, ἔγὼ γὰρ ἐν τῷδε θέλων τῷ αὐλῇ φρέαρ ποιήσασθαι, δρόσουν ἐπέτυχον σορῷ (*coffin*) ἐπιτακήσει. —*ώμην*: he himself remains with Strepsiades.

196. *μήπω*: deprecatory. Cf. 267.

198. *πρὸς τὸν ἀέρα*: in the open air they would lose their scholarly

pallor. In Luc. *Anach.* 24, Solon says, τὰ σώματα θοίζειν ἀξιοῦμεν πρὸς τὸν ἀέρα κτέ.

200. Reference is here made to astronomical and geometrical instruments.

201. **Astronomy** (and geometry), according to the view of Socrates, ought to be pursued only for practical purposes. Mere abstract knowledge he regarded as useless, and to investigate too anxiously περὶ τῶν μετεάρων appeared to him to be even contrary to the will of the gods. (Xen. *Mem.* iv. 7. 2 f.) On the other hand, the sophist Hippias of Elis and others taught astronomy, and there must have been tolerably general interest in the subject.—*αὐτῆι*: obs. assimilation of gender to that of the pred.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' οὖν τί ἔστι χρήσιμον;

ΜΑΘΗΤΗΣ.

γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΑΔΗΣ.

πότερα τὴν κληρουχικήν;

ΜΑΘΗΤΗΣ.

οὐκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ.

ἀστεῖον λέγεις.

205 τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

ΜΑΘΗΤΗΣ.

αὗτη δέ σοι γῆς περίοδος πάσης. ὄρᾶς;

202. τι: acc. of respect, equiv. to εἰς τι. Cf. Dem. *De Cor.* 311, τι... σὺ χρήσιμος εἶ;

203. ἀναμετρεῖσθαι: this inf. takes the place of the acc. τι in the preceding question. The other example cited by L. and S., *An.* 381, ζεῖτι τῶν λόγων ἀκοῦσαι . . . χρήσιμον, is not to the point.—The word means *measure, lay off*, and hence *divide out*. Strepsiades takes it in the last sense. Conquered territory, esp. after Pericles's time, was divided by lot (*κλῆρος*, hence *κληρουχία*) among the poorer classes, after a tenth had been set apart for the gods. Cf. Thuc. iii. 50. The mid. ἀναμετρεῖσθαι is rare, but not without parallel. Cf. Frg. 622, οὐκούν μ' ἔστεις ἀναμετρήσασθαι τάδε; Eur. *El.* 52, πονηροῖς κακοῖσιν ἀναμετρούμενος | τὸ σῶφρον.—πότερα: this and its equiv. πότερον are not very rare in single questions in the comedians and Plat. Cf. *Ran.* 69; *An.* 104, etc.

204 f. Strepsiades, taking ἀναμετρεῖσθαι in the sense of *divide out, distribute*, finds such a treatment of all the land a good idea — for the people. For other communistic views, cf. *Ecccl.* 631, δημοτική γ' ή γνώμη καὶ καταχήνη | τῶν σεμνοτέρων. Eubulus, 72, δὲ πρώτος εὑρὼν τὰλλοτρία δειπνεῖν ἀνὴρ | δημοτικὸς ἦν τις, ὡς ξουκε, τὸν τρόπους.

206. σοι: so-called ethical dat. H. 770; G. 184, 3, n. 6.—γῆς περίοδος: *circumference of, or journey around, the earth*; then a *description of the earth* (Hdt. iv. 36); finally, as here, a *map of the world*. In Hdt. v. 49, Aristagoras comes to Sparta ἔχων χάλκεον πίνακα, ἐν τῷ γῆς ἀπόρει περίοδος ἐνετέμητο καὶ θάλασσαν τε πάσα καὶ ποταμοὺς πάντας. Theophrastus in his will (Diog. L. v. 2. 51) gives directions concerning τὸν πίνακας, ἐν οἷς αἱ τῆς γῆς περίοδοι εἰσι. Ael. V. H. iii. 28, Σωκράτης τὸν Ἀλκιθίδην μέγα

αῖδε μὲν Ἀθῆναι.

ΣΤΡΕΨΙΑΔΗΣ.

τί σὺ λέγεις; οὐ πείθομαι·  
ἐπεὶ δικαστὰς οὐχ ὄρῳ καθημένους.

ΜΑΘΗΤΗΣ.

ώς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ.

210 καὶ ποῦ Κικυννῆς εἰσιν οἵμοι δημόται;

ΜΑΘΗΤΗΣ.

ἐνταῦθ' ἔνεισω. ή δέ γ' Εὔβοι', ώς ὄρᾶς,  
ἥδι παρατέταται μακρὰ πόρρω πάνυ.

ΣΤΡΕΨΙΑΔΗΣ.

οἶδ'. ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.  
ἀλλ' ή Λακεδαιμων ποῦ 'σθ';

φρονοῦντα ἐπὶ τοῖς ἀγροῖς ἤγαγον εἴς  
τινα τόπον, ἵνα ἀνέκειτο πινάκιον ἔχον  
γῆς περίοδον, καὶ προσέταξε τὴν Ἀττι-  
κὴν ἐνταῦθα διαζητεῖν. ὡς δὲ εἴρε,  
προσέταξε τὸν ἀγρὸν διαθῆσαι. τοῦ δὲ  
εἰπόντος ἀλλ' οὐδαμοῦ γεγραμμένοι εἰσὶν,  
ἐπὶ τούτοις, εἰπε, μέγα φρονεῖς;

207. αἶδε: obs. the local use of the  
dem. here and esp. in 212 and 214.  
*Cf.* 141. H. 695 a.

208. The fondness of the Athenians for litigation was the subject of much ridicule on the part of comedians. Every year 6000 citizens (*Vesp.* 682) were ἡλιασταὶ (*jurymen*). *Cf.* *Eg.* 1817; *An.* 39; *Pax*, 505, οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάστε. *Luc.*, in an enumeration of national characteristics, says, *Icarom.* 18, δ Φοῖνιξ ἐνεπορέντο καὶ δ Κίλιξ ἀλγοτευε  
καὶ δ Λάκων ἐμαστιγοῦντο καὶ δ Ἀθη-  
γαῖος ἐδικάζετο.

209. ὡς: an elliptical mode of ex-  
pressing an assurance, somewhat anal-  
ogous to the elliptical use of γάρ:  
(you may rest assured that such is the  
case) as, etc. Not very common, though  
several examples occur in the dramati-  
sts. Some make ὡς declarative:  
(you may rest assured) that, etc.

210. Strepsiades, still incredulous,  
inquires: "And where then are the  
Cicynnians, my fellow-demesmen?"  
—οἵμοι: the ι of οἱ disappears, and  
crasis takes place, though there is no  
evidence that the intermediate form  
was ever used.

212. παρατέταται: lies stretched out  
alongside (Attica) to a great length;  
hence the earlier name Macris. Strepsi-  
ades, however, takes παρατέναιο in the  
sense, stretch at one's feet, subdue.

213. Thuc. i. 114, καὶ Ἀθηναῖοι ἐς  
Εὔβοιαν διαβάντες Περικλέους στρα-

## ΜΑΘΗΤΗΣ.

ὅπου ὅτιν; αὐτηί.

## ΣΤΡΕΨΙΑΔΗΣ.

215 ὡς ἐγγὺς ἡμῶν· τοῦτο πάνυ φροντίζετε,  
ταύτην ἀφ' ἡμῶν ἀπαγαγέω πόρρω πάλι.

## ΜΑΘΗΤΗΣ.

ἀλλ' οὐχ οἰόν τε νὴ Δῖ.

## ΣΤΡΕΨΙΑΔΗΣ.

οἰμώξεσθ ἄρα.

φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;

## ΜΑΘΗΤΗΣ.

αὐτός.

## ΣΤΡΕΨΙΑΔΗΣ.

τίς αὐτός;

## ΜΑΘΗΤΗΣ.

Σωκράτης.

τηγοῦντος κατεστρέψαντο πᾶσαν (445  
B.C.). Cf. Plut. Per. 23.

214. ὅπου ὅτιν: when the person questioned thus repeats the question, it is regularly put in the indirect form (relative-interr.); but exceptions occur in the MSS. Cf. 664, 677, 690, 753, 780, 1248, etc. Exceptions (in the MSS. at least): Eccl. 781; Ran. 1424; Pax, 847; Av. 608, 1234. Kr. Spr. 51, 17, 3.

215. Sparta, in any case, lies rather near for the comfort of Strepsiades, but on the map she is fearfully close by; so he exclaims: "How near to us! Here is a case for serious cogitation,— to take her back again (*πάλιν*) far from us," which implies that the map had brought her near. He does not understand the scale of the map. Evidently charts were not common at that time.

217. νὴ Δῖα: it would be possible to transfer these words to the next sent., but it is unnecessary; for although μά (except in *ναὶ μά*) occurs only in neg. sents., νὴ is used not only in affirmations, but sometimes also in negations. Thesm. 640, νὴ Δῖα τιτθόδες ... οὐκ ἔχει. Diphil. 32. 25, κίχλην γε νὴ Δῖ οὐκ ἔτι ἔτειν . . . θεῖν. Antiph. 158. 6, μεῖζον κακὸν οὐκ ἔστιν οὐδέν . . . νὴ Δῖα. Philetaerus, 4, Πηλεύς δὲ στενὸνομα κεραμέως . . . ἀλλ' οὐ τυράννου νὴ Δῖα. The examples all show νὴ Δῖα.

218. γάρ: see on 191. — κρεμάθρας: Socrates is seen floating in the air, as it were, like a god; but Strepsiades sees what supports him. At 226 it is called *ταρρός*.

219. αὐτός: ipse. With this word pupils designated their teacher, and slaves their master; hence the αὐτός Κφα (ipse dixit) of the Pythag-

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Σώκρατες.

220 ἵθ' οὗτος, ἀναβόησον αὐτὸν μοι μέγα.

ΜΑΘΗΤΗΣ.

αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολὴ.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Σώκρατες,

ὦ Σωκρατίδιον.

ΣΩΚΡΑΤΗΣ.

τί με καλεῖς, ὦ φῆμερε;

ΣΤΡΕΨΙΑΔΗΣ.

πρῶτον μὲν ὁ τι δρᾶς, ἀντιβολῶ, κάτειπέ μοι

ΣΩΚΡΑΤΗΣ.

225 ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ΣΤΡΕΨΙΑΔΗΣ.

ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,

reans. In *τίς αὐτὸς* it is treated as a subst. Cf. Frg. 261, *ἀνογέτω τις δώματα*. *αὐτὸς* (the master) ἔρχεται.—ὦ Σώκρατες: this call Socrates despairs to hear, coming as it does from a creature of a day; so Strepsiades asks the disciple to call him, and *loudly*, so that he will certainly hear this time.

220. *οὗτος*: in address, *you there*. G. 148, n. 2; H. 698.

221. The pupil, who has just been so perfectly at leisure and so talkative, now in the presence of his master no longer "has time," and departs.

223. After the manner of the introduction of gods in tragedy, Socrates, as a being of a higher order, is suspended by machinery apart from mere mortals; hence ὡς ἐφήμερε, as

men are often called in contrast with gods. Cf. Av. 687.

224. *πρῶτον μέν*: the expected antithetical *ἔπειτα* never comes; for *ἔπειτα* in 226 has a different use.

225. *ἀεροβατῶ*: Plat. *Apol.* 19 c, *ἐναράτε Σωκράτη τινὰ ἐκεῖ φάσκοντα ἀεροβατεῖν κτέ.* — *περιφρονῶ*: *meditate upon*, as in 741; but Strepsiades takes the word in the sense of *contemn*. Cf. Thuc. i. 25, *περιφρονοῦντες αὐτὸς*, where the Schol. remarks on the Attic use of the acc. instead of the ordinary gen. — *τὸν ἥλιον*: Socrates means the sun, but Strepsiades, understanding the *Sun-god*, infers that Socrates despises the gods, and wonders if this has to be done in an elevated basket rather than on the ground.

226. *ἔπειτα*: "admirantis est

ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἰπερ;

## ΣΩΚΡΑΤΗΣ.

οὐ γὰρ ἄν ποτε

ἔξενρον ὁρθῶς τὰ μετέωρα πράγματα,  
εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα

230 λεπτὴν καταμίξας εἰς τὸν ὅμοιον ἄέρα.

εἰ δὲ ὅν χαμαὶ τάνω κάτωθεν ἐσκόπουν,  
οὐκ ἄν ποθ' εὑρον· οὐ γὰρ ἀλλ' ἡ γῆ βίᾳ  
ἔλκει πρὸς αὐτὴν τὴν ἴκμαδα τῆς φροντίδος.

non sine aliqua indignatione.” Bothe. See on 524. Cf. 1214, 1249. — ὑπερφρονεῖς: const. sometimes with the gen., sometimes with the acc. Cf. 1400. Eur. Bacch. 1326, δαμόνων ὑπερφρονεῖ.

227. ἀπὸ τῆς γῆς: sc. ὑπερφρονεῖς. — εἰπερ: sc. ὑπερφρονεῖν δεῖ τὸν θεούς. Compare “if at all.” Cf. Plat. Rep. vi. 497 e, οὐ τὸ μὴ βούλεσθαι, ἀλλ' εἰπερ (sc. τι κωλύει) τὸ μὴ δύνασθαι διακωλύσει. Euthyd. 296 b, οὐκον ἥμας γε (σφαλεῖ), ἀλλ' εἰπερ, σέ. Legg. ii. 687 a, οὐ προσέχων τούτῳ τὸν νοῦν δρᾶν τούτῳ, εἰπερ, ἀλλ' διάργος δητὶ φέρει, ταύτῃ πορεύμαθε. Ibid. x. 900 e, τῶν μὲν προσήκειν (ἐροῦσιν) ἥμιν, εἰπερ, δπόσσα φλαύρα. Parm. 150 b, ἐν μὲν δὺπλῳ τῷ ἐνι οὐκ ἄν εἴη σμικρότης, ἀλλ', εἰπερ, ἐν μέρει. Theophr. C. P. v. 14. 8, ἡ τοῦ καύματος ὑπερβολὴ τὰ ἔρριζανα σὸ φθείρει, δὲλλ', εἰπερ, τοὺς βλαστοὺς ἔτικει. Id. De Igni, Frg. 68, οὐ μὴν δὲλλ', εἰπερ, ἔκεινην ὑπολειπτέον τὴν αἴτιαν. Kr. Spr. 65, 5, 11.

229. εἰ μὴ κρεμάσας: nisi sus-pensa meditatione; in full, εἰ μὴ ἔξενρον κρεμάσας (instrumental). Cf. Dem. Timocr. 48, δ νόμος οὐκ ἔξεπρ τῶν ἀτίμων λέγειν, ἐὰν μὴ τῆς ἀδελας δοθείστω. Thuc. vii. 38. 1, οὐδέτεροι δυνάμενοι ἀξιώ τι λόγου παραλαβεῖν, εἰ

μὴ ναῦν μίαν οἱ Κορίνθιοι καταδύσαντες. Aesch. Ag. 1139, οὐδέν ποτ', εἰ μὴ ἔνθανον μεντόν (sc. ἐμὲ δεῦρο ἤγαγες).

230. δμοιον ἄέρα: its kindred air. Cf. Plut. Mor. 898 d, οἱ ἀπὸ Ἀναξαγόρου (τὴν ψυχὴν) ἀεροειδῆ ξλεγον. Heraclitus also regarded the soul as a sort of ἀναθυμίασις (exhalation or evaporation), and thought its end was to become drier and more like fire. Diogenes of Apollonia considered the soul to be air literally. Cf. Arist. De An. i. 2, 15.

232. οὐ γὰρ διλλά: for (so it is) not (possible to comprehend) μετέωρα πράγματα, but, etc. Cf. 831; Ran. 58, 192, 498; Eq. 1205. H. 1050, 4 f.

233. τὴν ἴκμαδα: “aquam calorem resolutam in vaporem subtilissimum et a terra vel aqua ascendentem ita vocat Aristophanes: τὴν ἴκμαδα τῆς φροντίδος, i.e. τὴν φροντίδα δισπερ ἴκμαδα ἀναβαίνουσαν.” Schneider. Diogenes of Apollonia says, acc. to Sen. Q. N. iv. 2. 29, ut in lucerna oleum illo fluit ubi exuritur, sic aqua illo incumbit quo vis caloris et terrae aestuantis arcessit. Cf. Theophr. C. P. iii. 10. 1 (prob. following the same Diogenes), δ ἀπρ ἔγκαταμιγνύμενος (διάγκη γὰρ ἔγκατ-

πάσχει δὲ ταῦτὸ τοῦτο καὶ τὰ κάρδαμα.

ΣΤΡΕΨΙΑΔΗΣ.

235 τί φῆς;

ἡ φροντὶς ἔλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα;  
ἴθι νυν, κατάβηθ', ω Σωκρατίδιον, ὡς ἐμέ,  
ἴνα με διδάξῃς ὅνπερ ἐνεκ' ἐλήλυθα.

ΣΩΚΡΑΤΗΣ.

ἥλθες δὲ κατὰ τί;

ΣΤΡΕΨΙΑΔΗΣ.

βουλόμενος μαθεῖν λέγειν.

240 ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων  
ἄγομαι, φέρομαι, τὰ χρήματα' ἐνεχυράζομαι.

μέγνυσθαι κινουμένης) ἰκμάδα τέ τινα δίδωσι (τὴν γῆν) καὶ παρέχει τροφὴν. Arist. P. A. iii. 10. 6, σαρκάδεις ἀν οὖσαι (αἱ φρένες) καὶ εἶχον, καὶ εἴλκουν μᾶλλον ἰκμάδα πολλήν. And just before, θταν ἐλκύσωσιν (αἱ φρένες) ὑγρότητα θερμήν καὶ περιττωματικήν, ἐνθὲς ἐπιδήλων ταρδίτερε τὴν διάνοιαν καὶ τὴν αἰσθησιν. It is a pity that Ar. did not know that οἱ κόρεις γλυκυνοῦται ἐκ τῆς ἰκμάδος τῆς ἀπὸ τῶν ζῶντων συνισταμένης ἐκτός, as stated in Arist. An. Hist. v. 31. 1.

234. The poet ridicules Socrates's habit of drawing his illustrations from the affairs of common life. Cf. 385.

— πάσχει κτέ.: lit. *this same thing the cresses also experience*, i.e. they take up moisture. For this use of πάσχειν, cf. 662, 798, 816. Why Socrates selects the cress appears, acc. to Kock, from Plin. N. H. xx. 13. 50, nasturtium annum exacuit; xix. 8. 44, nasturtium nomen accepit a narium tormento; et inde vigoris significatio proverbio

id vocabulum usurpavit, veluti torporem excitantis. Hence βλέπειν κάρδαμα, Vesp. 455. The fact, however, that the cress was well known to all as an aquatic plant with much watery juice, would perhaps sufficiently account for its being selected for the illustration.

235. τί φῆς: often used in expressing astonishment, accompanied either by wonder, as here, or by indignation, as in 1443. — Strepsiades catches the leading words, but misses their relation to each other. — After 239, Socrates, at the request of his new pupil, descends to the earth.

241. ἄγομαι, φέρομαι: cf. Eur. Tro. 1310, δγόμεθα, φερόμεθα. This is a figurative use of the military term, ἄγειν καὶ φέρειν, originally meaning *drive and carry*, i.e. *plunder*. Compare agere et ferre. — τὰ χρήματα being the acc. of the thing, as with ἀφηρέθη, 169. Obs. the repetition of -ομαι here, and of -ων in the preceding verse. See on 6.

## ΣΩΚΡΑΤΗΣ.

πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;

## ΣΤΡΕΨΙΑΔΗΣ.

νόσος μ' ἐπέτριψεν ἱππική, δεινὴ φαγεῦν.  
ἀλλά με δίδαξον τὸν ἔτερον τοῦ σοῦ λόγου,  
245 τὸν μηδὲν ἀποδιδόντα. μισθὸν δ', ὄντων ἀν  
πράττη μ', ὁμοῦμαί σοι καταθήσεω τοὺς θεούς.

## ΣΩΚΡΑΤΗΣ.

ποίους θεοὺς ὅμει σύ; πρῶτον γὰρ θεοὶ<sup>1</sup>  
ἡμῖν νόμισμ' οὐκ ἔστι.

## ΣΤΡΕΨΙΑΔΗΣ.

τῷ γὰρ ὅμιντ'; ἦ  
σιδαρέοιστι, ὥσπερ ἐν Βυζαντίῳ;

## ΣΩΚΡΑΤΗΣ.

250 βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς,  
ἄττ' ἔστιν ὄρθως;

242. γενόμενος: for the aor. partic. denoting coincident action, see GMT. 24, n. 1.

243. δινὴ φαγεῖν: an allusion, perhaps, to the disease φαγέταινα, usually a cancerous ulcer, but cf. Galen. *Med. Defin.* 400, 58, φαγέθαινά ἔστι κατασκενή, καθ' ἣν δρεγόμενοι πολλῆς τροφῆς καὶ λαμβάνοντες ἡμέτρον οὐ κρατοῦσιν αὐτῆς, ἀλλ' ἐξερδάσαντες πάλιν δρέγονται.

246. τοὺς θεούς: const. with ὁμοῦμα. H. 712; G. 158, n. 2.

248. ἡμὲν νόμισμ' οὐκ ἔστι: equiv. to ἡμεῖς θεοὺς οὐ νομίζομεν: the (usual) gods are not current with us. νόμισμα is custom or coin, hence the allusion in 249. Cf. Eur. *Oed.* Frg. 9, οὗτοι νόμισμα λευκὸς ἄργυρος μόνον | καὶ χρυσὸς ἔστιν, ἀλλὰ καρτηθῆ βροτοῖς | νόμισ-

μα κεῖται πᾶσιν, οὐ χρῆσθαι χρεῖν. — θεοὶ ... ἔστι: obs. the agreement of the verb with the pred. This is very common, esp. when the pred. immediately precedes the verb.— τῷ γὰρ ὅμιντ': these words cannot be genuine, for δμινναὶ τινὶ means swear to one, never swear by a thing. Various unsatisfactory conjectures have been offered.

249. Cf. Poll. ix. 78, Βυζαντίων σιδήρῳ νομίζοντων (*using as money*) ἦν οὕτω καλούμενος σιδάρεος νόμισμά τι λεπτόν. Plat. Com. 94, χαλεπώς ἀν οἰκήσαιμεν ἐν Βυζαντίοις, | ὅπου σιδαρέοιστο τοῖς νομίσμασι | χρῶνται. Byzantium was a Dorian colony; hence the Dor. form σιδάρεος.

251. ὄρθως: see on 638, 659. — εἴπερ ἔστι: equiv. to εἴπερ ξεστι, si quidem licet, as in 322.

ΣΤΡΕΨΙΑΔΗΣ.

μὴ Δι', εἴπερ ἔστι γε.

ΣΩΚΡΑΤΗΣ.

καὶ ἔνγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,  
ταῖς ἡμετέραισι δάιμοσιν;

ΣΤΡΕΨΙΑΔΗΣ.

μάλιστά γε.

ΣΩΚΡΑΤΗΣ.

κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

ΣΤΡΕΨΙΑΔΗΣ.

255 ἴδού, κάθημαι.

ΣΩΚΡΑΤΗΣ.

τοιτοῦ τοίνυν λαβέ  
τὸν στέφανον.

ΣΤΡΕΨΙΑΔΗΣ.

ἐπὶ τί στέφανον; οἵμοι, Σώκρατες,  
ῶσπερ με τὸν Ἀθάμανθο ὅπως μὴ θύσετε.

252. ἔνγγενέσθαι... ἐστι: here ἔνγγενέσθαι is about synonymous with ἔνγενθεῖν. Cf. Eq. 1300, φασὶν δὲ λαθῆσαι ἔνγενθεῖν τὰς τρίτρεις ἐς λόγους. The dat. may depend either on ἔνγγεν or on the whole clause, as in Soph. O. C. 1164, σοὶ φασὶν αὐτὸν ἐς λόγους ἔλθεῖν, where the simple verb is used. Cf. Hdt. v. 24. 15, σὲ... ἐς λόγους μοι δικιέσθαι.

254. σκίμποδα: play upon τὸν ἱερὸν τρίτροδα. The σκίμποντος, however, is not a comic invention. Cf. Plat. Prot. 310 c, καὶ δῆμα ἐπιψηλαφήσας τοῦ σκίμποδος ἐκαθίστη παρὰ τοὺς πόδας μον. The formalities which follow are an imitation of the ceremonies of the Orphic Pythagoreans, which contained Phrygian and Aegyptian ele-

ments that were originally distasteful to most Greeks. Very similar are the ceremonies connected with the Phrygian Bacchus (or Sabazius), described in Dem. De Cor. 259 f.

255. ίδού: see on 82.

256. The *chaplet* reminds Strepisades of the custom of placing one on the head of a victim for sacrifice. As he has recently seen Athamas on the stage, crowned for sacrifice (see on the next verse), he fears the same fate.—ἐπὶ τί στέφανον: sc. λάβω or χρή με λαβεῖν.

257. ὅπως μή: see on 824. GMT. 45, n. 7; H. 886. Cf. Av. 1494. Const., ὅπως μὴ θύσετε με, ὕσπερ (θύσαν) τὸν Ἀθάμαντο. For the position of μέ, cf. Vesp. 363, ὕσπερ με

ΣΩΚΡΑΤΗΣ.

οῦκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους  
ἡμεῖς ποιοῦμεν.

ΣΤΡΕΨΙΑΔΗΣ.

εἴτα δὴ τί κερδανῶ;

ΣΩΚΡΑΤΗΣ.

280 λέγειν γενήσει τρῦμα, κρόταλον, παιπάλη.  
ἀλλ' ἔχ' ἀτρεμεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

μὰ τὸν Δί', οὐ φεύσει γέ με·  
καταπαττόμενος γὰρ παιπάλη γενήσομαι.

ΣΩΚΡΑΤΗΣ

εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ἐπακούειν.

γαλῆν κρέα κλέψασαν τηροῦσιν. Analogous examples are not rare.—**Ἀθάματα:** *Athamas*, whose story Soph. treated in two tragedies, almost lost his life through the agency of the goddess Nephele. By her he had two children, Phrixus and Helle; but he subsequently proved faithless to her, and his children would have fallen victims to the hatred of his new bride, Ino, had they not saved themselves by flight. In retribution, Athamas was to be sacrificed to Zeus. When he was already standing before the altar, Hercules saved him by announcing that Phrixus had safely reached Colchis. Helle was drowned in the Hellespont.

**258. οὐκ, ἀλλά:** Kock reads *οὐκ* ἀλλά here and 204, 482, 498, 898; but the neg. seems to be sufficiently independent to receive the accent.

**259. ἥμετες:** half-emphatic, expressing self-importance, *we philosophers*.

**260. λέγεν:** an inf. depending in this way on a subst. is not incorrect, as some assert, but is quite consistent

with comic usage. Cf. Aristoph., 3. 6, ὅπομένειν πληγὰς ἄκμων (*εἰμί*), τὸν καλὸν πειρᾶν καπνός. Antiph. 194, 4, τοιουτού τὶς εἶμι, τύπτεθαι μύδρος, | τύπτειν κεραυνός, ἐκτυφλοῦν τιν' ὀστραπή, | φέρειν τιν' ἄρας ἄνεμος, ἀποπνῆειν βρόχος, | θύρας μοχλεύειν σεισμός, εἰσπηδᾶν ἄκρος, | δειπνεῖν ἄκλητος μύνα — τρύμα: cf. 447; Av. 430. — **κρόταλον:** rattle-box. Cf. 448; Eur. *Cycl.* 104, *old' ἄνδρα κρόταλον*. — **παιπάλη:** meal; hence, *fine as meal*, a subtle talker. Cf. Av. 430. Aeschines (2. 40) calls Demos-thenes *παιπάλημα*.

**261.** The old man tries to evade the meal which Socrates is about to throw on him (this being part of the ceremonies of initiation); hence *ἔχ' ἀτρεμεῖ, hold still.*

**262. παιπάλη:** lit. here, but *παιπάλη γενήσομαι* is hyperbolical.

**263.** Socrates prays after the manner of a mystic priest. — **εὐφημεῖν:** favere lingua, i.e. be silent. Thesm. 39, *εὐφημος πᾶς ἔστω λαὸς στόμα συγκλείσας*. Eur. *Iph. A.*

ὦ δέσποτ' ἄναξ, ἀμέτρητ' Ἄήρ, ὃς ἔχεις τὴν γῆν με-  
τέωρον,

265 λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βροντησι-  
κέραυνοι,

ἄρθητε, φάνητ', ὡ δέσποιναι, τῷ φροντιστῇ μετέωροι.

ΣΤΡΕΨΙΑΔΗΣ.

μήπω, μήπω γε, πρὶν ἀν τουτὶ πτύξωμαι, μὴ κατα-  
βρεχθῶ.

1584, εὐφημίαν ἀνεῖπε καὶ σιγῇ στρατῷ.  
—ἐπακούειν: “ἐπακοειν τινός dicitur  
is qui diligenter et attente  
aliquid et lubenter audit, et  
sic dei qui mortalium preci-  
bus praebeat aurem dicuntur  
τῶν εὐχῶν ἐπακοέναι. contra, ὑπα-  
κοέιν τινί is dicitur qui ad  
vocantι vocem respondet ob-  
temperatque, ut ianitor dicitur  
τῷ κόψαντι τὴν θύραν ὑπακο-  
ειν. hinc fit ut saepissime  
καλεῖν ετ ὑπακοέιν sibi inter se  
respondeant.” Cobet. Cf. Eq. 1080; An. 205.

264 f. “The thinking men of those times were turning more and more from polytheism to monotheism, which they conceived sometimes as material, sometimes as ideal, pantheism. The transition was furnished by the Orphic Pythagoreans, who combined the related divinities (usually three) into one; as here, *Air*, *Aether*, *Clouds*. Petersen. Among the poets, Eur. esp. opened the way for this monotheistic tendency, by designating *Aether* as the chief god, and identifying it with Zeus. Cf. Frg. Incert. 1, δρῆς τὸν  
ὑδοῦ τόνδ' ἄπειρον αἴθέρα | καὶ γῆν πέρις  
ἔχονθ' ὑγρᾶς ἐν ἀγκάλαις. | τοῦτον  
νόμισε Ζῆνα, τόνδ' ἥροῦ θεόν. Frg. 869,  
ἀλλ' αἰθήρ τίκτει σε, κύρα, Ζεύς δὲ  
ἀνθράποις δυομάζεται. See on Ran. 100.

— The dogma that *Air* was a divinity is ascribed by Cicero (*N. D.* i. 12. 29) and Augustine (*Civ. Dei*, 8. 2) to Diogenes of Apollonia; and although he may not have maintained this explicitly, still it may be inferred from his words (Frg. 8), καὶ μοι δοκεῖ τὸ τὴν νόησιν ἔχον εἶναι δὲ ἄτοπ κτῖ. Similar views are expressed by Democritus and others.—μετέωρον: Plut. *Mor.* 898 e, ‘Αναξιμένη (τὴν γῆν φοσι)  
διὰ τὸ πλάτος ἐποχεῖσθαι δέρπι. The notion that the earth is suspended in and supported by the air was widespread among Greek philosophers. Ovid has it a step nearer the truth (*Met.* i. 12f.), in aere tellus ponderibus librata suis. The divine nature of the clouds is our poet's own invention.—ἀμέτρητης Ἄήρ, λαμπρός τ' Αἰθήρ: examples of the voc. connected with a following nom., esp. by τέ, are not rare. Cf. 595 ff.

266. φροντιστῇ: see on 94. Socrates speaks of himself in the third pers.

267. πρὶν ἀν: the subj. is used with πρὶν only when a neg. precedes. GMT, 67.—τούτῃ: sc. τὸ ἴματιον. The dem. freq. refers to objects on the stage, which, being visible, need no further designation. Cf. 1146; Ran. 160; Eq. 493.

τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαιμόνιον  
ἔχοντα.

## ΣΩΚΡΑΤΗΣ.

Ἐλθετε δῆτ', ὁ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν.  
270 εἴτ' ἐπ' Ὄλύμπου κορυφαῖς ἵεραῖς χιονοβλήτοισι κά-  
θησθε,

εἴτ' Ὄκεανοῦ πατρὸς ἐν κήποις ἵερὸν χορὸν ἴστατε  
Νύμφαις,

εἴτ' ἄρα Νεῖλου προχοαῖς ὑδάτων χρυσέαις ἀρύεσθε  
πρόχοισιν,

ἢ Μαιῶτιν λίμνην ἔχετ' ἢ σκόπελον νιφόεντα Μίμαντος.

268. τὸ ἀθέν : the inf. with *τὸ* (more rarely without the art., *Vesp.* 835) is often used in exclamatory clauses. Cf. Lat. *mene incepto desistere victimā* (*Verg. Aen. i. 37*). In this Lat. example, however, we have a mere idea or conception, whereas the aor. *ἀθέν* refers to an actual past occurrence. Kr. *Spr.* 55, 1, 6; *GMT*. 104, and App. II. Cf. 819; *Ran.* 741; *Av.* 5, 7. *Plut.* 598, *τὸ γὰρ ἀντιλέγειν τολμᾶν ὑμᾶς*. — *μηδέ* (*ne-quidem*) : the articular inf. when neg. takes *μή* under all circumstances, examples of *οὐ* being very rare. — *κυνῆν*: a leather cap, as a protection against rain or sunshine. In the city and vicinity coverings for the head were worn only in unusual cases.

270 ff. Poetical designation of the four quarters of the globe. Lake Maeotis and Mount Mimas (in Ionia) represent the east.

271. *πατρός*: father of the Clouds. — *κήποις*: these *gardens* of Ocean are identical with the garden of the Hesperides. Cf. Eur. *Hipp.* 742-751, ‘Εσπερίδων ἐπὶ μηλόστορον ἀκτὰν | ἀνύ-σαιμι τὰν δοιδῶν, | ήν' ὁ πονηρομέδων πορ-φυρέας λίμνας | ναύταις οὐκέθ' δδὸν νέμει |

*σεμνὸν τέρμονα ναίων | οὐρανοῦ, τὸν Ἀτλας*  
*ἔχει, | κρήναι τῷ ἀμβρόσιαι χέονται | Ζανὸς*  
*μελάθρου παρὰ κοίταις, | ήν' ὀλβιόδωρας*  
*ἄβεις ζαΐέα | χθὼν εὐδαιμονίαν θεοῖς. —*  
*Νύμφαις*: “in gratiam et hono-  
rem Nymphaeum.” G. Hermann.  
These are the Hesperides themselves, who are always conceived of as Nymphs, who sweetly sing. Cf. Hes. *Th.* 518, ‘Εσπερίδων λιγυφώνων. Eur. *Hipp.* 743 (see above), ‘Εσπερίδων τὰν  
δοιδῶν. Id. *H. F.* 394 f.

272. *προχοαῖς*: often used of the mouth of a river, as in Hom. *Il.* xvii. 263; of that of the Nile in Aesch. *Suppl.* 1025. But the fact that the prep. (*ἐπί* 270, *ἐν* 271) is wanting, and *ὑδάτων* is without epith., creates a suspicion that the word is corrupt. Moreover, the proximity of *προχοαῖς* and *πρόχοισι* seems strange. The former is prob. a gloss on the latter (as late writers use *προχοή* for *πρόχοις*), having replaced some word, such as *τροφίμων* or *ποτίμων*. — *ὑδάτων*: depends on *ἀρύεσθε* (part. obj.). G. 170, 1; H. 736.

273. Just as Soph. could not have visited the Niobe-crag of Sipylus when he wrote (*Ant.* 830), “rain and

ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἵεροῖσι χαρεῖσαι.

## ΧΟΡΟΣ.

275 ἀέναιοι Νεφέλαι,

(Στροφή.)

ἀρθῶμεν φανερὰ δροσερὰν φύσιν εὐάγητον

πατρὸς ἀπ' Ὄκεανοῦ βαρυαχέος

ἡψηλῶν ὄρέων κορυφὰς ἐπὶ

280 δευδροκόμους, ἵνα

τηλεφανεῖς σκοπιὰς ἀφορώμεθα

καρπούς τ' ἀρδομέναν ἱερὰν χθόνα

snow never forsake it," so our poet had never seen Mimas, which even in winter is seldom, if ever, covered with snow. The ancients often portray such things according to their fancy. *Pictoribus atque poetis quidlibet audendi semper fuit aequa potestas.* Hor. *A. P.* 9 f. See on 597.

274. ὑπακούσατε: see on 263. "Ut vocatae veniant ad sese rogat Nubes, non ut praebeant aures." Cobet. Cf. 360. Thuc. vii. 18. 8, οὐχ ὑπέκουον ἐς δίκας προκαλουμένων τῶν Ἀθηναίων. *Id.* i. 26. 3; 29. 1.—**δεξάμεναι:** obs. that the partic. in this verse have the force of imvs.

275 ff. The parodus (*τάρβος*), or entrance ode of the Chorus (275–290=298–313, see *Metres*), sung in the midst of peals of thunder (292). In this instance the ode really precedes the entrance of the Chorus into the orchestra, so that Strepsiades does not see the goddesses until 326. At the summons of Socrates (265 f., 269 ff.) they rise from the ocean to the mountain-tops, whence they look down upon the earth (*strophe, στροφή*), and then float to the land to which they are called, the land of Attica, beloved of the gods (*antistrophe, ἀντι-*

*στροφή*). In these odes the Chorus shows nothing of the atheism of the sophists (302 ff.).

275. The choreutae address each other. It is prob. that in this instance the strophe or *ode* (*φύση*) was sung by one *ἡμιχόριον*, and the antistrophe or *antode* (*ἀντφύση*) by the other.

276. *ἀρθῶμεν*: cf. 266. — *φανερὰ* κτὲ.: i.e. ἔκφαντος: *δροσερὰν φύσιν*. See Kr. *Spr.* 46, 4, 6. — *εὐάγητον*: prob. equiv. to *εὐάγη*, bright.

277. *βαρυαχέος*: Dor. vocalization in choric ode. Cf. 282, 289, 300, etc.

280. *δευδροκόμους*: the trees are to mountain-tops what the leaves are to trees; as *An.* 215, *φυλλοκόμου μίλακος*.

281. *τηλεφανεῖς σκοπιάς*: cf. *Theogn.* 550. *ἄγγελος* ἀπὸ τηλαυγέος φαινόμενος σκοπήσεις. — *ἀφορώμεθα*: cf. 289. In poetry the mid. occasionally takes the place of the act, where no particular reason is apparent to us. This is esp. common with *δρᾶν* and its compounds from Hom. down.

282. Neither the reading given in the text nor that adopted by others, *καρπούς τ' ἀρδομέναν θ'*, is satisfactory. The latter makes too prominent the fruits, which could not be so conspicuous as hills, valleys, rivers, etc.; and

καὶ ποταμῶν ζαθέων κελαδήματα  
καὶ πόντον κελάδοντα βαρύβρομον.  
285 ὅμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται  
μαρμαρέας ἐν αὐγαῖς.  
ἀλλ' ἀποσεισάμεναι νέφος ὅμβριον  
ἀθανάτας ἰδέας ἐπιδώμεθα  
290 τηλεσκόπῳ ὅμματι γαῖαν.

## ΣΩΚΡΑΤΗΣ.

ὦ μέγα σεμναὶ Νεφέλαι, φανερῶς ἡκούσατέ μοὺ  
καλέσαντος.

the former exhibits the only known example of *ἄρδειν* in the mid. voice, with the act. sense of *water*; and, moreover, the earth does not water, but is *watered*. Hence Kock considers *ἄρδομένας* pass. Bergk writes *Καρποῦς* (gen. of *Καρπός*, one of the two *Horae*, Thallo and Carpo, who were worshipped at Athens), and thinks that the Clouds are here represented as looking from the summit of the celestial mountain, not upon the man-inhabited earth, but upon "the splendor of virgin nature in the unseen realm of the gods." There they behold the sacred, well-watered garden of the gods at their feet. Soph., *Ion*, Frg. 298, calls it *Διὸς κῆποι*. This explanation of Bergk's is not in all respects satisfactory, but is favored by the last clause of the strophe, *ἀλλὰ . . . γὰν*, where something new is proposed, unless, indeed, this sent. merely repeats the exhortation *Ἄρθωμεν τὸν αἴφορό μεθα*, adding *ἀποσεισάμεναι νέφος ὅμβριον*. — But the objections of Kock to the reading of the text, and also to θ' after *ἄρδομένας*, are not insuperable; for, in the first place, the earth may be conceived as watering (for, in a sense, it does water plants),

and *ἄρδομένας* might be a single instance of the mid. in act. sense, or the interpretation, "having its fruits watered" may be correct; and, in the second place (with θ'), green fields of wheat, which *καρποί* may include, are very conspicuous objects when viewed from mountain-tops.

285. *ὅμμα αἰθέρος*: the sun. Cf. Eur. *Iph.* T. 194, *ιερὸν ὅμμ' αἰγᾶς* (*ἴστρεψεν*) *ἄλιος*. Aesch. Frg. 158, *ἀντεροπόντινον ὅμμα Λητός κύρης* (the moon). — *γάρ*: "let us arise from ocean to mountain-tops, *for* the sun is shining." The sun is considered as causing the clouds to ascend, no account being here taken of the summons of Socrates.

289. *ἀθανάτας*: more commonly *ἀθανάτου*, though a few examples of the fem. form (first decl.) are found in melic passages, as *Thesm.* 1052, *ἀθανάταν φλέγα* (in a parody); Aesch. *Cho.* 619, *ἀθανάτας τριχός*. So Soph. *Ant.* 338, *γὰν ἄφθιτον ἀκαμάταν*. — *ἰδέας*: here species corporis. Cf. Plat. *Prot.* 315 e, (*Ἀγάθων*) *τὴν ἰδέαν καλός*. The gen. depends on *ἀποσεισάμεναι*, which may refer to raining. Cf. 292.

291. *μέγα*: as adv., more forcible than *μάλα*, savoring of grandiloquence

γῆσθου φωνῆς ἄμα καὶ βροντῆς μυκησαμένης θεο-  
σέπτου;

ΣΤΡΕΨΙΑΔΗΣ.

καὶ σέβομαι γ', ὡς πολυτίμητοι, καὶ βούλομαι ἀντα-  
ποπαρδεῖν

πρὸς τὰς βροντάς· οὗτως αὐτὰς τετρεμαίνω καὶ πεφό-  
βημαι·

285 κεὶ θέμις ἔστιν, νυνί γ' ἥδη, κεὶ μὴ θέμις ἔστι, χεσείω.

ΣΩΚΡΑΤΗΣ.

οὐ μὴ σκώψει μηδὲ ποιήσεις ἅπερ οἱ τρυγοδαίμονες  
οὗτοι,

ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος ἀοιδῆς.

ΧΟΡΟΣ.

παρθένοι ὁμβροφόροι, (Ἄντιστροφή.)

300 ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εῦανδρον γάν

293. *καὶ . . . γέ*: often used in an affirmative answer or assent to a statement, when something is added to the affirmation. Cf. 355, 1068, 1235. *γέ* without *καὶ* freq. has an analogous use, often with sarcasm. See on 102. Cf. 734, 893, 1112, *et passim*.

295. *εἰ...κεῖται*: usually *εἴτε* (or *εἰ*) . . . *εἴτε*. — *Θέμις*: see on 140. This was a case which even the divine ordinances of the thinking-shop could not control.

296. *οὐ μή*: with the second pers. of the fut. *οὐ μή* expresses a prohibition. Some regard such sents. as interr. in form. Others see a question in *μή* with the fut., but treat the *οὐ* as having originally been an independent neg. referring to what goes before. Prohibitive sents. of this sort sometimes have also the subjv., while *οὐ μή* declarative sents., which generally take the subjv., sometimes have the fut. indic. GMT. 89, 1 and 2,

with Rem. 1. Cf. 387, and see on 505. — *τρυγοδαίμονες*: i.e. the comic poets (with play on *κακοδαίμονες*). At the early comic performances the actors disguised themselves by smearing their faces with lees; hence *τρυγοφύδια* as a synonym of *κακοφύδια*.

297. *εὐφήμια*: obs. that this imv. is in continuation of *οὐ μή* with the fut. The fut. might have been used here, and in such cases the neg. would still be *μή*. — *σμῆνος δοιδῆς*: cf. *σμῆνος σοφίας*, Plat. *Crat.* 401 e.

300. *λιπαρόν*: brilliant, not fruitful, for it was *λεπτόγεως* (Thuc. i. 2). The epith. was popularized by Pind. Frg. 46 (Boeckh), *ὅτα λιπαρά καὶ λοτέφανοι καὶ δοιδίμοι, Ελλάδος έρεισμα, κλειναὶ Αθῆναι, δαιμόνιον πτολεύθερον*. Pind. is said to have been fined by his native city, Thebes, for this praise of Athens; but, acc. to Isocr. 15. 166, the Athenians rewarded him with

Κέκροπος ὄψιμεναι πολυήρατον·  
 οὐ σέβας ἀρρήτων ἱερῶν, ἵνα  
 μυστοδόκος δόμος  
 ἐν τελεταῖς ἀγίαις ἀναδείκνυται,  
 305 οὐρανίοις τε θεοῖς δωρῆματα,  
 ναοί θ' ὑψερεφεῖς καὶ ἀγάλματα,  
 καὶ πρόσοδοι μακάρων ἱερώταται  
 εὐστέφανοί τε θεῶν θυσίᾳ θαλίᾳ τε  
 310 παντοδαπαῖς ἐν ὥραις,  
 ἦρι τ' ἐπερχομένῳ Βρομίᾳ χάρις  
 εὐκελάδων τε χορῶν ἐρεθίσματα  
 καὶ Μοῦσα βαρύβρομος αὐλῶν.

10,000 drachmae. From this time forth they took delight in calling their city *Λιπαραὶ Ἀθῆναι*. Cf. Eq. 1329 f. (where the Pindaric passage is parodied); Ach. 637 ff.

301. *πολυήρατον*: used as an epith. of places, like *ἔρατεινός*, also in Hom. Cf. Od. xi. 275, and Hdt. iv. 159 (in an oracle).

302. The Athenians always laid jealous claim to the possession of the highest reverence for the gods. Cf. Soph. O. C. 260, *τὰς Ἀθῆνας φασὶ θεοσεβεστάτας εἶναι*. — *ἱερῶν*: the Eleusinian mysteries. — οὐ . . . ἵνα: the latter of these rel. clauses is subordinated to the former.

303. *μυστοδόκος δόμος*: the temple of Demeter and Kore at Eleusis, in which were celebrated the mysteries.

305. *οὐρανίοις*: in antithesis to the *χθόνιαι θεαί* whose worship has just been mentioned. — *δωρῆματα*: the nouns in the next verse are in appos. with this.

306. *ναοὶ καὶ ἀγάλματα*: for instance, the works executed by Phidias or under his supervision, such as

the Parthenon, the temple of *Νίκη Ἀπτερος*, the two colossal statues of Athene, etc.

307. *πρόσοδοι*: *processions*, the most important being that of the Panathenaea. Cf. Av. 853. In Pax, 397, this promise is made to Hermes, *καὶ σε θυσίασιν ἱεραῖσι προσόδοις τε μεγάλασιν ἀγαλοῦμεν*. Xen. Anab. vi. 1. 11, *ἥστατον ἐν ρυθμῷ καὶ ἐπανισταντο, ὅπερ ἐν ταῖς πρὸς τὸν θεόν προσόδοις*. On the splendor of the Att. festivals, see Isocr. 4. 45.

310. Every month had its festivals. The most attractive one, the Dionysia, came at the opening of spring, in the month Elaphebolion (about the time of the equinox).

311. *Βρομίᾳ χάρις*: i.e. *οἱ Διονυσιακοὶ ἄγῶνες*. An oracle (Dem. Mid. 52) commanded the Athenians, *μεμνήσθαι Βάκχοι καὶ εὐρυχόρους κατ' ἀγνιὰς ἴστραι ὥραιῶν Βρομίῃ χάριν λημνηγα πάντας*.

312. *χορῶν*: cyclic, tragic, comic. — *ἐρεθίσματα*: *deliciae*. A poet (Critias) in Ath. xiii. 600 e, calls Anacreon *ουμπωτὸν ἐρέθισμα*.

313. *βαρύβρομος*: the *αὐλός*, vari-

## ΣΤΡΕΨΙΑΔΗΣ.

πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράστον, τίνες εἰσ', ὁ  
Σώκρατες, αὗται  
315 αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν; μῶν ἡρῷναι τινές  
εἰσιν;  
ΣΩΚΡΑΤΗΣ.

ἢ κιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν  
ἀργοῖς·

αἴπερ γυνάμην καὶ διάλεξιν καὶ νοῦν ἡμῶν παρέχουσιν  
καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατάληψιν.

ously constructed, corresponding in a measure with the clarinet, had a strong, animating tone; therefore it belonged to the Dionysiac cultus, while the κιθάρα and the λύρα belonged to that of Apollo. Cf. Eur. *Hel.* 1851, (*Κύπρις*) δέξατο δ' εἰς χέρας βαρύθρους αὐλὰν τερφθείσ' ἀλαλυμένην.

314—509. The first episode (ἐπεισδιον πρῶτον).

314. *πρὸς τοῦ Διός*: petitions, commands, and questions take *πρὸς* with the gen., while declarations take *νὴ* (with the acc.). When a sent. of the former class expresses assent to something going before, *νὴ* may be used, as in 1506; *An.* 659 ff., ΧΟ. τὴν ἡδυμελῆ ξύμφωνον ἀηδόνα Μούσας | κατάλειψ' ἡμῶν κτέ. ΠΕ. ὁ τοῦτο μέντοι νὴ Δί' αὐτῶισιν πιθῶ (yes, indeed, do grant them that request). *Ran.* 164 f., ΗΡ. καὶ χαῖρε πόλλα', δόξελφέ. ΔΙ. νὴ Δία καὶ σύ γε | ὑγιανε.

315. *μῶν*: this particle freq. adds to a question a second one, which doubtlessly suggests an answer to the first. It implies that the speaker is forced by circumstances to suspect or believe the affirmative of his second question, although he would not have expected it. Cf. *Eg.* 786; *Ach.* 329, 418; *Vesp.* 274; *Pax*, 746; *Lys.* 1217;

*Ecc.* 348, 976. And, in general, when the question is one of astonishment or surprise, the interr. particles freq. imply, by a sort of transparent irony, an opinion the very opposite of that implied in ordinary questions. Of course, the actual answer may not be what is expected. Thus, *An.* 108 f., ΕΠ. ποδαπὼ τὸ γένος δ'; ΕΤ. οὐθενὶς αἱ τρήπεις αἱ καλαί. | ΕΠ. μῶν ἥλιαστά; And being answered in the neg., he shows surprise. Similarly, *An.* 96 ff.; Eur. *Hec.* 676, etc. Analogously *οὐ*, in questions of the sort described, implies a neg., not an affirmative, opinion, as *An.* 1213 f., ΠΕ. σφραγῖδ' ἔχεις παρὰ τῶν πελαργῶν; ΙΡ. τί τὸ κακόν; | ΠΕ. οὐκ ἔλαβες; Here he certainly concludes that she has not received the σφραγῖς, though it ought to have been placed upon her. Cf. 329, 383, 688, etc.; *An.* 91, οὐκ ἄρ' ἀφῆκας;

316. ἀνδράσιν ἀργοῖς: men of leisure. ἀργός and ἀργα are often used of the otium cum dignitate of literary men. See on 334.

317. διάλεξιν: disputation.

318. τερατεῖαν: may be rendered exaggeration. It means making a wonder of unimportant things, and includes blustering. Cf. *τερατεύομενος*, *Eg.* 627. — περιλεξιν: περι-, here de-

## ΣΤΡΕΨΙΑΔΗΣ.

ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται,

320 καὶ λεπτολογεῖν ἥδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν

καὶ γνωμιδίῳ γνώμην νύξασ' ἐτέρῳ λόγῳ ἀντιλογῆσαι· ὥστ', εἰ πως ἔστιν, ἵδεν αὐτὰς ἥδη φανερὰς ἐπιθυμῶ.

## ΣΩΚΡΑΤΗΣ.

βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθα· ἥδη γὰρ ὁρῶ  
κατιούσας

ἥσυχῇ αὐτάς.

notes excess. Poll. ii. 125, "Ἐρμιττος δ κωμίδος καὶ περιλέγειν ἐρῆκε τὸ περισσόν τοις λέγειν. So περιλαλεῖν, Eccl. 230.—κρούστιν: Hesych. defines, τὴν πρὸς τὸ λεγόμενον ἐν ταῖς ἤητήσεις ἀντίρρησιν καὶ παράκρουσιν οὕτω φασίν. Luc., Dem. 32, praises Demosthenes for τὸ κρουστικόν, impressiveness.—καταληψίν: perhaps the art of holding spellbound, power of entrancing. Authorities differ widely. Cf. Eq. 1379 f., καὶ γνωμοτυπίδος καὶ σαρῆς καὶ κρουστικός, | καταληπτικός τ' ἄριστα τοῦ θυρυβητικοῦ.

319. ταῦτ' ἄρα: see on 165. H. 719 c; G. 180, 2.—πεπότηται: is on the wing, i.e. is in a flutter. Cf. Av. 1445. Soph. Aj. 693. ἔφριξ' ἔρωτι, περιχαρῆς δ' ἀνεπτύμαν. —The succeeding verses show that Strepsiades has in truth felt the effects of κροῦσις and καταληψίς, or some other entrancing power.

320. καπνοῦ: ἄ, but 330 ἄ. The medials followed by λ, μ, ν, regularly make position; the other combinations of a mute with a liquid within the same word make position in Ar. only in melic passages (277, 284, 313, etc.), and (very rarely) in anapaestic verses: in the thesis (*ἔποσις*), Vesp. 691, δραχμῆν,

Av. 216, ἔδρας; in the arsis (*θέσις*), only Av. 212 πολνδακρυν, 591 κιχλῶν (?). In iambic trimeters this lengthening is limited to δραχμή except (?) in Καπνίον, Vesp. 151. Other instances of lengthening when the position is weak are found only in quotations or parodies. Cf. 335, 401, 1468, etc. καπνός is often used proverbially of something unreal (similarly σκιά). Plat. Rep. ix. 581 d, δ φιλότιμος τὴν ἀπὸ τῶν χρημάτων ἡδονὴν ἥγεται καπνὸν καὶ φλαρίαν. —στενολεσχεῖν: comically formed after ἀδολεσχεῖν.

321. νύξασα: analogously, Plat. Theat. 154 d e, συνελθόντες σοφιστικῶς εἰς μάχην ἀλλήλων τοὺς λόγους τοὺς λόγους ἐκρούομεν. Cic. De Orat. ii. 38. 158, (dialecticī) ad extreumum ipsi se compungunt suis acuminibus.

322. ὥστε . . . ἐπιθυμῶ: incidental, not necessary, result. GMT. 65, 3.

323. Πάρνηθα: clouds are said often to rest upon Parnes and Hymettus at the present day, esp. in the morning. There may, of course, have been no clouds on Parnes at the time of the performance of the play, but it made no difference, as the mountain

ΣΤΡΕΨΙΑΔΗΣ.

φέρε, ποῦ; δεῖξον.

ΣΩΚΡΑΤΗΣ.

χωροῦνται πάνται πολλαὶ  
325 διὰ τῶν κοίλων καὶ τῶν δασέων, αὗται πλάγιαι.

ΣΤΡΕΨΙΑΔΗΣ.

ώς οὐ καθορῶ..

τί τὸ χρῆμα;

ΣΩΚΡΑΤΗΣ.

παρὰ τὴν εἴσοδον.

ΣΤΡΕΨΙΑΔΗΣ.

ηδη νυνὶ μόλις οῦτως.

ΣΩΚΡΑΤΗΣ.

νῦν γέ τοι ηδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολοκύνταις.

ΣΤΡΕΨΙΑΔΗΣ.

νὴ Δὲ ἔγωγ· ὡς πολυτίμητοι· πάντα γὰρ ηδη κατέχουσι.

ΣΩΚΡΑΤΗΣ.

ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ηδησθ' οὐδὲ ἐνόμιζες;

was visible neither to the spectators nor to the actors, the corner of the Acropolis cutting off the view.

324 f. αὗται, πλάγιαι: both used in a local sense.

326. ὡς οὐ καθορῶ: explains the preceding question.—εἴσοδον: the entrance to the orchestra, on the left as viewed by the spectators, is here meant. There was, of course, no corresponding εἴσοδος at the fictitious school-house of Socrates; hence we have a sudden break in the illusion, a device which rarely fails to amuse. Cf. Pax, 174 ff.—ἡδη νυνὶ: now at last

(iam tandem); different from νῦν ηδη, already now (nunc iam).—μόλις οὗτως: sc. καθορῶ αὐτάς. Cf. Thuc. vi. 23. 1, μόλις οὗτως οἱοί τε ἐσβεθα κρατεῖν.

327. εἰ . . . κολοκύνταις: unless your eyes are running pumpkins (i.e. rheum drops as large as pumpkins). Hesych., λημᾶν χότραις ή κολοκύνταις παρομία ἐπὶ τῶν ἀμβλυσττόντων πάνυ. Cf. Arist. Rhet. iii. 10. 7, τὴν Αἴγιναν ἀφελεῖν, τὴν λήμην τοῦ Πειραιῶς.

328. ὡς πολυτίμητοι: cf. 269. This is a mere exclam., addressed to the Clouds only in form.

## ΣΤΡΕΨΙΑΔΗΣ.

330 μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἥγούμην καὶ καπνὸν εἶναι.

## ΣΩΚΡΑΤΗΣ.

οὐ γὰρ μὰ Δί', ἀλλ' ἵσθ' ὅτι πλείστους αὗται βόσκουσι σοφιστάς,

Θουριομάντεις, ἰατροτέχνας, σφραγιδονυχαρυοκομήτας·

330. **μὰ Δία**: an oath with **μὰ** gives a neg. answer even without the addition of a neg. particle. Kr. *Spr.* 60, 34. Cf. *Eg.* 85, 185, 336, 338, 1382; *Ran.* 174, 779, 951, 1053; *Av.* 465, 1422, etc.

331. **οὐ γὰρ εἴλλα**: see on 232, and compare note on 798.—**μὰ Δία**: here Socrates swears by the god whose existence he denies. So Strepsiades, after he becomes an infidel, 1228, etc., and in 1234 when he is discussing the very question of taking oaths by the false gods. Cf. also 135, 217, 652, 694, etc. Inconsistency cannot be imputed to the poet or to Strepsiades on this account, for these informal oaths became mere emphatic particles (*cf.* *vὴ Δία*, *νὴ Δία*, *νὴ Δί*, *νηδί*). Accordingly, when Strepsiades ridicules his son for swearing by Zeus, 817 f., it is after he has sworn **μὰ τὸν Δία τὸν Ολύμπιον** more formally than usual; and the reply is *ἴσοις γ', ίσοις, Δῆ* 'Ολύμπιον'. The poet prob. was careful not to trammel himself by having the Socratics object to *νὴ Δία*.—The dogmatic tone imparted by **ἀλλ' ἵσθ'** **ὅτι** (*rest assured*) increases the comic effect. Cf. 829. Plat. *Symp.* 208 c, *εἰνεν, ήν δὲ ἄγα, ταῦτα ὡς ἀληθῶς οὐτεως ἔχει;* *καὶ ή (Διοτίμα), διοπέρ οἱ τέλεοι σοφισταῖ, εὖ τιθε, ζφη.*—**σοφιστάς**: this word designates the general class to which belong the special classes mentioned in the succeeding verses.

So Protagoras is represented by Plato (*Prot.* 316 d ff.) as reckoning poets, gymnasts, musicians, and the like, among the sophists.

332. **Θουριομάντεις**: Thurii was founded 444 B.C., chiefly through the influence and co-operation of the soothsayer Lampo (*Av.* 521, 988), who was even honored with entertainment in the Prytaneum. He was the first to attempt to establish a scientific basis for his art. A large number also of sophists and orators (Protagoras, Tisias, Lysias, etc.) had taken part in the Thurian enterprise; but at this time they had, for the most part, already returned.—**Ιατροτέχνας**: those who treated the art of healing as a scientific *rέχνη*, such as Hippocrates of Cos (who repeatedly sojourned at Athens, where he too was entertained in the Prytaneum) and his followers. Hippocrates in his work *De Aëre, Aquis, etc.*, discusses not only the influence of winds and clouds (p. 538, Kuhn) on health, but also (525) the connexion of astronomy with the art of healing.—**σφραγιδονυχαρυοκομήτας**: a comic word, designed to ridicule the fashionable amateur philosophers of Athens (*τῶν σφραγίδας ἔχοντων*, *Eccl.* 632), who had nothing else to care for (*ἄργοι*, see on 316, 384) than their finger-rings, beautiful nails, and elegant hair. Hesych., *τοὺς ξυντας σφραγίδας ἐν τοῖς δακτυλίοις*

κυκλίων τε χορῶν ἀσματοκάμπτας, ἄνδρας μετεωροφέ-  
νακας,  
οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσο-  
ποιοῦσιν.

## ΣΤΡΕΨΙΑΔΗΣ.

335 ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν δάιον  
ὅρμάν,  
πλοκάμους θ' ἔκατογκεφάλα Τυφῶ πρημαιωύσας τε  
θυέλλας,  
εἰτ' ἀερίας, διεράς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς,

καὶ ὄνυχας λευκὸς (taking ἄργος in the sense of white) καὶ κομῶντας. Hippas of Elis is often ridiculed for such vanity, and his followers may be esp. meant. Possibly the citharoedim also are meant, who were freq. satirized on account of the splendid array in which they made their appearance. In this case 332 and 333 should be closely connected.

333. τέ: connects the two sentts., not the accs.—κυκλίων χορῶν: the circular dithyrambic choruses. The tragic were τετράγωνοι. Cf. *Av.* 918, 1403; *Ran.* 866. — ἀσματοκάμπτας: song-twisters, formed after πιτυοκάμπτης (see on 969 f.). The word describes and ridicules the style of the new dithyrambic poets, such as Agathon (*Thesm.* 53, κάμπτει νέας ἀνίδας ἐπών), Cinesias (see on *Ran.* 153), Phrynis (see on 971), etc. — μετεωροφένακας: universe-tricksters, or astronomical humbugs, — in ridicule of astronomers such as Anaxagoras, Hippias of Elis, the astronomer and mathematician Meton (*Av.* 996 ff.), etc.

334. οὐδὲν δρῶντας, ἀργούς: instances of exegesis such as this are common. Cf. *Plut.* 516, (τις θελήσει χαλκεύειν) ήτις ἔξης ζῆν ἀργοῖς ὄμην

τούτων πάντων ἀμελοῦσιν; *Ibid.* 922, ἐκεῖνο δ' οὐ βούλοι ἀν ἡσυχίαν  
ἴχων ζῆν ἀργός; — μουσοτοιούσιν: celebrate in writing of any sort. The word includes scientific discussion of clouds and meteors.

335. ταῦτ' ἄρα: as in 319.—ἔτοι-  
ουν: used technically of poetic composition (whence ποιητής). Cf. 556 f.; *Ran.* 79. Some parodies upon dithyrambic poems follow; hence ὕ in ὑγρᾶν (see on 320), and the Dorians, such as ὑγρᾶν, from ὑγράν, Att. ὑγρῶν. Some of these expressions are prob. taken from actual poems.—στρεπταιγλᾶν: emittentium tortum fulmen. Obs. that all these expressions, to the end of 338, refer more or less directly to clouds.

336. Τυφῶ: the god of the fiery whirlwind or typhoon; the tornado of the east. His locks are the clouds. Cf. Pind. *Pyth.* 1. 15 ff. Aesch. *Prom.* 352, ff. (εἶδον) ἔκατογκάρηνον . . . | Τυ-  
φῶνα θοῦρον, πᾶσιν δε ἀνέστη θεοῖς, |  
σμερδνάσι γαμψηλαῖσι συρίζων φύνον· |  
ἔξ ουμάτων δέ ιστραπτε γοργωτὸν σέλας.

337. δέρλας, διεράς: sc. νεφέλας, implied in what precedes. Still it is strange that these adjs. should stand without a noun, and that after so

οῦμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν· εἰτ' ἀντ' αὐτῶν  
κατέπινον  
κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν κρέα τ' ὄρνιθεια  
κιχηλᾶν.

ΣΩΚΡΑΤΗΣ.

340 διὰ μέντοι τάσδ' οὐχὶ δικαίως;

ΣΤΡΕΨΙΑΔΗΣ.

λέξον δή μοι, τί παθοῦσαι,  
εἴπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θυηταῖς εἰξασι γυναιξίν;  
οὐ γὰρ ἔκειναι γ' εἰσὶ τοιαῦται.

ΣΩΚΡΑΤΗΣ.

φέρε, ποῖαι γάρ τινές εἰσω;

lofty a poetic flight anything so vague and pointless should follow, and finally that *deplas* and *depornechés* should stand so close together. Perhaps we should read *εἰτ' εἰρεσίᾳ διερῆ κτέ.* The metaphor contained in *εἰρεσία* is not rare. Cf. Av. 1229, *τὰ πτέρυγε ποι νανοτολεῖς*; Aesch. Ag. 52, *πτερύγων δρεπούσιν δρεπόμενοι*. Luc. Tim. 40, *τεκμαίρομαι τῇ εἰρεσίᾳ τῶν πτερῶν*.

338. *ἀντ' αὐτῶν*: as a fee therefor. It was the duty of the choragus to provide for the entertainment of the choreutae, and also of the poet as *χοροδιδάσκαλος*, while the chorus was being trained; and this entertainment was often very sumptuous. Cf. Plut. Mor. 349 b, *οἱ δὲ χορηγοὶ τοῖς χορευταῖς ἐγχέλια καὶ θριδάκια καὶ σκελίδας καὶ μνελδὸν παρατιθέντες εὐάχουν ἐπὶ πολὺν χρόνον φωνακουμένους καὶ τριφῶντας*.—*κατέπινον*: cf. Ath. x. 411 b, where Ion says of Heracles, *ὑπὸ τῆς βουλιμίας κατέπινε καὶ τὰ κᾶλα (fire-wood) καὶ τοὺς ἀνθράκας*.

339. In what he adds himself, Strepsiades still employs the Dor. forms of the dithyrambic style.—

κεστρᾶν: a highly-prized salt-water fish.—*κρέα*: always with *ά* in Ar. Cf. Ran. 553; Av. 1583; Vesp. 363; Pax, 192, 1282.—*κιχηλᾶν*: commonly *κιχλήν*. Cf. Ath. ii. 64 f., Συρακόσιοι ῥάς κιχλᾶς κιχήλας λέγοντιν. Ἐπίχαρμος: *ῥάς* ἀλαιοφιλοφάγους κιχήλας. This bird was so much prized that in Diphil. 32, some one complains, *κιχλην γε νὴ Δί'* οὐν̄ ἔτι | ξότιν δι' ὑμᾶς οὐδὲ πετομένην ιδεῖν.

340. *μέντοι*: implies that Socrates felt that some censure lurked in what precedes.—*τάσδε*: the Clouds, forming the chorus.—*δικαίως*: sc. *κατέπινον κτέ.*, was it not right that, etc. —*τί παθοῦσαι*: what ails them that, what is the reason that, etc. Cf. 402, 1506. Similarly, *τί μαθάν*; GMT. 109, n. 7 b.

341. *εἴξασι*: *δοκασι*. The form is not rare, and occurs even in prose, as Plat. Polit. 291 a, *πολλοὶ γὰρ λέοντις τῶν ἀνθρώπων εἴξασι καὶ κενταύροις*.

342. *δικέναια*: the real clouds. He prob. points up towards the sky.—*τοῖαι γάρ τινες*: the word *τινές* here shows that only a vague, general answer is expected.

## ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδα σταφῶς. εἴξασιν δ' οὖν ἐρίοισιν πεπταμέ-  
νοισιν,  
κούχῃ γυναιξίν, μὰ Δῖ', οὐδὲ διτοῦν· αὗται δὲ ρῖνας  
ἔχουσιν.

## ΣΩΚΡΑΤΗΣ.

345 ἀπόκριωνται νῦν ἄττ' ἀν ἔρωμαι.

## ΣΤΡΕΨΙΑΔΗΣ.

λέγε νῦν ταχέως ὃ τι βούλει.

## ΣΩΚΡΑΤΗΣ.

ἢδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρῳ ὁμοίαν,  
ἢ παρδάλει ἢ λύκῳ ἢ ταύρῳ;

## ΣΤΡΕΨΙΑΔΗΣ.

νὴ Δῖ' ἔγωγ்· εἴτα τί τοῦτο;

## ΣΩΚΡΑΤΗΣ.

γίγνονται πάνθ' ἀν βούλωνται· κατ' ἦν μὲν ἵδωσι  
κομῆτην,  
ἄγριόν τινα τῶν λασίων τούτων, οἷόν περ τὸν Εενο-  
φάντου,

350 σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἥκασαν  
αὗτας.

343. δ' οὖν: *but at all events, still.*  
— ἔρωισι: he has *cirri* in mind.

344. αὗται: the choreutae. It is not prob. as some think, that the nose is selected as the distinguishing characteristic, in reference to the large-nosed masks. — δὲ ρῖνας: initial *r* sometimes makes position in tragedy, and always in the Old Comedy, whether in arsis or in thesis. Cf. 416, 647; Eq. 546; Ran. 1059; Vesp. 1487.

346. *Cumuli* are referred to, which assume forms that the imagination converts into those of men, animals,

etc. Porson refers to Shak. *Ham.* iii. 2, fin.; *Ant. and Cleop.* iv. 12, in.

347. τί τούτο: prob. conceived of as accus. Compare Eng. "what of that?" Kr. *Spr.* 62, 3, 11.

349. ἄγριον: prop. of wild animals, metaphorically of men (*wild, etc.*); while *λυροίκος* (*rustic, clownish*) is prop. used of men. — λασίων: i.e. κομάντων. — τὸν Εενοφάντου: the dithyrambic poet Hieronymus, whose long hair is alluded to, Ach. 390, where the Schol. says he was also a tragedian.

350. μανίαν: opp. to *σωφροσύνη* in both its senses. — Κενταύροις: these

## ΣΤΡΕΨΙΑΔΗΣ.

τί δ' ἄρ', ἦν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα,  
τί δρῶσι;

## ΣΩΚΡΑΤΗΣ.

ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἔξαιφνης ἐγένοντο.

## ΣΤΡΕΨΙΑΔΗΣ.

ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὗται τὸν ρύψασπιν χθὲς  
ἰδοῦσαι,

ὅτι δειλότατον τοῦτον ἔώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

## ΣΩΚΡΑΤΗΣ.

355 καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὄρφς, διὰ τουτὸν ἐγένοντο  
γυναικες.

## ΣΤΡΕΨΙΑΔΗΣ.

χαίρετε τούννυν, ὡ δέσποιναι· καὶ νῦν, εἴπερ τινὶ κάλλῳ,

were λόσιοι, esp. in their equine parts.  
— **ῆκασταν**: gnomic aor. Cf. 352.  
GMT. 30, 1; H. 840.

351. τί δ' ἄρα . . . τί: the second τί is a mere colloquial repetition of the first, justified by the long parenthesis.  
— **Σίμωνα**: cf. 309. Eupol., 220, says of him, ξεῖ Ήρακλείας ἀργύριον ὑφέλετο. The Simon mentioned Eq. 242 is prob. another.

353. **Κλεώνυμον**: the Falstaff of Ar., often ridiculed. Cf. 958; Av. 1473 ff.; Vesp. 19. He attempted to evade military service (Eq. 1369 ff.), and in the campaign threw away his shield, an act of cowardice punishable with *dēmīa*, or privation of civic rights without confiscation of property. Andoc. 1. 74, δέσποι τὴν δαπίδα δποβάλοιεν δτιμοὶ ήσαν τὰ σώματα, τὰ δέ χρήματα είχον.

354. δτι . . . ἔώρων, διὰ τοῦτο: this is a special application of the general principle to which ταῦτ' ἄρα, ταῦτα (353) refers, and so is not pleonastic:

this, then, is the reason that because they saw him (to be) very cowardly, on this account they became stags. — **ἔλαφοι**: in Hom. Il. i. 225, Achilles thus addresses Agamemnon: οἰνοβαρές, κυνὸς δματ' έχων, κραδίην δ' ἐλάφοιο. Cf. Il. xiii. 102 ff. Plin. N. H. viii. 32. 50, (cervi) editos partus exercent cursu et fugam meditari docent.

355. **Κλεισθένη**: this man was effeminate in appearance and in his habits. Cf. Av. 831. See on Eq. 1374. His presence in the theatre could be counted upon, but we are not to suppose that ὄρφς has any reference to him, or to the form of the Clouds constituting the Chorus, but has, as often, an intellectual sense, and is parenthetical: and now, you see, because, etc. Cf. Thesm. 490, ταῦτ' οὐδεπάπτοτ' εἰφ'; δρᾶτ', Εύριπίδης. Examples are numerous. In 206 ὄρφς is interr.

356. καὶλλῳ . . . καὶμοι: "if also to any one else, also to me," though

οὐρανομήκη ρήξατε κάμοὶ φωνήν, ὃ παμβασίλειαι.

## ΧΟΡΟΣ.

χαῖρ', ὃ πρεσβῦτα παλαιογενές, θηρατὰ λόγων φιλομούσων·

σύ τε λεπτοτάτων λήρων ἵερεν, φράζε πρὸς ήμᾶς ὃ τι  
χρῆζεις.

360 οὐ γὰρ ἀν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν

πλὴν εἰ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης εἶνεκα·  
σοὶ δέ,

not good Eng., is a mode of expression common in Greek. The subord. clause may be cond., as here, or causal, or rel. of any kind. When in such sentns. only one *καὶ* is used, it is very freq. placed in the subord. clause, whereas we use "also" in the leading sent. Kr. *Spr.* 69, 32, 13.

357. οὐρανομήκη: of visible objects, Aesch. *Ag.* 92, οὐρανομήκης λαμπτές. Hom. *Od.* v. 239, ἐλάτη οὐρανομήκης. But metaphorically of other things, as here. Cf. 459; *Ran.* 781, (ἀναθοῦν) οὐράνιιν γ' ζον. Arist. *Rhet.* iii. 7. 11, συγγνώμη δργιζομένῳ κακὸν φάναι οὐρανόμηκες ή πελάριον.—ρήξατε: cf. 960. Hdt. i. 85, 16, δ πᾶς δ ἄφωνος ἔρρηξε φωνήν. So with other words, as *As.* *Suppl.* 710, ἔρρηξε δ' αὐδήν. Cf. Lat. *rumpere vocem* (*Verg. Aen.* ii. 129).

358. This passage is recited by the Coryphaeus, not the whole Chorus.—πρεσβῦτα παλαιογενές: like the Hom. (*Illiad.* xvii. 561) γεραὶ παλαιγενές. The form παλαιγενής is much more common. Cf. Aesch. *Prom.* 220, τὸν παλαιγενῆ Κρόνον. 873, ἡ παλαιγενῆς Θέμις. *Eum.* 172, παλαιγενές Μοίρας.—θηρατά: cf. Ath. iii. 122 c, ὃ καλλιστῶν δυνομάτων θηρευτά. In this ironi-

cal expression, and in the bitter jest contained in the next verse, the Chorus begins to betray its real sentiments, which are not clearly and openly avowed till near the end of the play. Cf. 1303 ff., 1458 ff.

359. ἵερεν: cf. Aesch. *Ag.* 735, ἵερεν τις ἄτας. In this verse, the Chorus addresses Socrates, who, strangely enough, does not heed the request, φράζε κτέ.

361. πλὴν εἰ: πλὴν ή, which some read with the MSS., seems not to occur in Att. (Kr. *Dial.* 69, 31, 2), though it has sometimes crept into the MSS. as here, and in 734, also *Thesm.* 532. On the other hand, πλὴν εἰ, even without a verb expressed, is tolerably common. Cf. *Av.* 601. Xen. *Hell.* iv. 2. 21, οὐκ ἀπέθανον αὐτῶν πλὴν εἰ τις ἐν τῇ συμβολῇ. —Προδίκω: this was a sophist of Ceos, distinguished esp. for his researches in etymology and synonyms (περὶ ὀρθότητος διομάτων). His fame was such that Προδίκου σοφότερος (Suid.) became a proverb. He was the teacher of Theramenes, and author of the *Ὥραι*, from which Xen., *Mem.* ii. 1. 21 ff., has preserved for us the story of the Choice of Hercules. See on

ὅτι βρευθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷφθαλμῷ παρα-  
βάλλεις  
κάνυπόδητος κακὰ πόλλ' ἀνέχει κάφ' ἡμῖν σεμνο-  
προσωπεῖς.

## ΣΤΡΕΨΙΑΔΗΣ.

Ἄ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατῶδες.

## ΣΩΚΡΑΤΗΣ.

365 αὗται γάρ τοι μόναι εἰσὶ θεαί· τἄλλα δὲ πάντ' ἔστι  
φλύαρος.

## ΣΤΡΕΨΙΑΔΗΣ.

ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τὴν Γῆς, οὐλύμπιος οὐ θεός  
ἔστιν;

## ΣΩΚΡΑΤΗΣ.

ποῖος Ζεύς; οὐ μὴ ληρήσεις· οὐδὲ ἔστι Ζεύς.

## ΣΤΡΕΨΙΑΔΗΣ.

τί λέγεις σύ;  
ἀλλὰ τίς ὕει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον  
ἀπάντων.

*An.* 692; *Frg.* 418, τὸν ἄνδρα τόνδε  
ἢ βυθίλον διέφθορεν | ἢ Πρόδικος ἢ τῶν  
ἀδολεσχῶν εἰς γέ τις. *Plat.* illustrates,  
perhaps parodies, his method in *Prot.*  
315 d e; 337 a-c; 339 e-340 d; 341 a-  
d; 358 a-e.

362. *βρευθύει*: about equiv. to "put  
on airs." *Cf.* *Pax*, 26, (the beetle)  
*βρευθέτει τε καὶ φαγεῖν οὐκ ἀξοί* (*dis-  
dains*). *Luc. D. Mort.* 10. 8, δ σεμνὸς  
δὲ οὐτος καὶ βρευθύμενος τίς ἔστι; —  
*παραβάλλεις*: cast your eyes sidewise  
(in pride). *Cf.* *Vesp.* 497. *Plat., Symp.*  
221 b, turns the poet's ridicule into  
praise.

363. *δυνατόδητος*: see on 103. —  
κακά: some of these hardships are  
enumerated 415 ff. — ἵψ' ἡμῖν: because

of us. *Cf.* *Xen. Hell.* iii. 4. 11, ἐπὶ Λακε-  
δαιμονίοις οὔστοι μέγα φρονητέον εἶναι;

364. ἀς: "how" in excl. is ex-  
pressed, not by πῶς, but by ὡς.

365. τοι: you see. — τἄλλα: i.e. ol-  
λλοι πάντες (*θεοί*). See on *Ran.* 809.

367. ποῖος: freq. used in dialogue  
when one speaker scornfully objects  
to what has been said by another. It  
is, of course, attached to a noun that  
has been used by the former speaker.  
*Kr. Spr.* 51, 17, 12. *Cf.* 1283; *Vesp.*  
1202, 1369, 1378; *Ran.* 520. — τί λέγεις  
σύ: a familiar interr. excl. The real  
question follows.

368 τίς ὕει: acc. to the most an-  
cient belief, rain was sent by Ζεὺς  
δυμόριος, but a natural explanation had

## ΣΟΚΡΑΤΗΣ.

αὗται δή που. μεγάλοις δέ σ' ἐγώ σημείοις αὐτὸ<sup>ν</sup>  
διδάξω.

370 φέρε, ποῦ γὰρ πώποτ' ἄνευ νεφελῶν ὕοντ' ἥδη τεθέασαι;  
καίτοι χρῆν αἰθρίας ὕειν αὐτόν, ταύτας δ' ἀποδημεῖν.

## ΣΤΡΕΨΙΑΔΗΣ.

νὴ τὸν Ἀπόλλω, τοῦτο γέ τοι δὴ τῷ νῦν λόγῳ εὖ  
προσέφυσας.  
καίτοι πρότερον τὸν Δί' ἀληθῶς φύμην διὰ κοσκίνου  
οὔρειν.

already been offered by Anaximenes (Plut. Mor. 894 a), νέφη μὲν γίγνεσθαι παχυνθέντος θτὶ πλείστον τοῦ ἀέρος, μᾶλλον δὲ ἐπισυναχθέντος ἀκθλίβεσθαι τοὺς δυμάρους. Hipp. Aēr. p. 588 (Kühn), τὰ δὲ (νέφεα) ἐπιφέρει τε καὶ οὕτω παχύνεται καὶ μελανεται καὶ ξυστρέφεται ἐς τὸ ἀντὸν καὶ ὑπὸ βάρεος καταρρήγνυται καὶ δυμάροι γίγνονται. — ἀπάντων : implies that numerous questions in regard to this startling theory occur to his mind.

369. διδάξω: cf. 385. The style is that of the orators, who assume a didactic tone. Cf. Dem. Phil. IV. 20, ἀφ' ὅτου δὲ ταῦτα γίγνεται, ἐγὼ διδάξω, καὶ ὅπως παύσεται, λέξω. Aeschin. 8. 24, ἐγὼ πειρδομαι μεγάλῳ σημείῳ διδάξαι.

370. Similarly Lucre. vi. 400, deinde cur numquam caelo iacit undique puro | Iuppiter in terras fulmen? Ancient tradition, however, was not without instances of this very phenomenon. Cf. Hdt. iii. 86, ἆμα δὲ τῷ ἵππῳ τοῦτο ποιήσαντι ἡστρατῇ ἐξ αἰθρίης καὶ θροντῇ ἐγένετο. — θύρα: originally, this verb had Ζεὺς or θεός for its subj. (cf. 368); but afterwards the subj. was often omitted, in which case the verb is regarded as impers. In the

present instance, although θύρα is masc., it is more forcible to render, "have you ever seen it rain," etc.

371. αἰθρίας: i (Plut. 1129 i), after the manner of the epic poets, who in some instances lengthen i when the word will not otherwise suit the verse, as Hom. Il. i. 205, ἡς ὑπεροκλίριστάχ' ἀν ποτε θυμὸν δλέσσογ. In the case of αἰθρία, and analogous words, the lengthening always occurs in the ictus-syllable. — αἰθρίας : is gen. of the period of time within which. — ταῦτας δὲ ἀποδημεῖν: co-ordination (παράταξις) instead of subordination (ὑπόταξις), such as τοῦτων ἀποδημουσῶν. H. 876 a. — ἀποδημεῖν : to be abroad, i.e. absent.

372. προσέφυσας: i.e. προσήρμοσας, acc. to an ancient gloss. Cf. Aesch. Suppl. 278, καὶ ταῦτ' ἀληθῆ πάντα προσφύω λόγῳ: "haec omnia ita sermoni aptabo, ut vera esse appareant." G. Hermann.

373. οἴρειν: it is hardly possible for us to decide whether this would suggest Ζεὺς οἴριος (sender of fair winds) to the spectators. The appellation was prob. familiar. Cf. Aesch. Suppl. 594. C. I. II. 975, Οἴριον ἐκ πύρινης τις δδηγητῆρα καλείτω | Ζῆνα.

ἀλλ' ὅστις ὁ βροντῶν ἔστι, φράσον, τοῦθ' ὁ με ποιεῖ  
τετρεμαίνειν.

ΣΩΚΡΑΤΗΣ.

375 αὗται βροντῶσι κυλινδόμεναι.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ τρόπῳ, ὃ πάντα σὺ τολμῶν;

ΣΩΚΡΑΤΗΣ.

ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ κάναγκασθῶσι φέ-  
ρεσθαι,  
κατακρημνάμεναι πλήρεις ὅμβρου δι' ἀνάγκην, εἴτα  
βαρεῖαι  
εἰς ἄλληλας ἐμπίπτουσαι ρήγυνωται καὶ παταγοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ δ' ἀναγκάζων ἔστι τίς αὐτάς, οὐχ ὁ Ζεύς, ὡστε  
φέρεσθαι;

ΣΩΚΡΑΤΗΣ.

380 ἥκιστ', ἀλλ' αἰθέριος δῆνος.

374. τοῦτο: sc. τὸ βροντᾶν, contained in βροντῶν.

375. ὃ πάντα τολμῶν: cf. Soph. O. C. 761 f., ὃ πάντα τολμῶν κατὰ παντὸς ἀν φέρων | λόγου δικαίου μηχανῆμα ποικίλον.

376 ff. Similarly Anaxagoras says, in Diog. L. ii. 3, 9, ἀνέμους γίγνεσθαι λεπτυνομένου ἀέρος ὅπο τοῦ ἥλιον· βροντᾶς σύγκρουσιν νεφῶν· ἀστραπὴν δὲ ἔξαψιν ἐκ παρατρίψεως (*ignition from friction*). Cf. Lucr. vi. 96, principio tonitruo quatiuntur caerulea caeli | propterea, quia concurrunt sublime volantes | aetheriae nubes contra

pugnantibus ventis. 185, scilicet hoc densis fit nubibus et simul alte exstructis aliis alias super impete miro.—φέρεσθαι: freq. used of headlong motion.

377. δέ ἀνάγκην: Democritus said, Diog. L. ix. 7. 45, πάντα καὶ ἀνάγκην γίγνεσθαι. The ἀνάγκη, in this sense, is the necessity growing out of physical laws, the necessity that every cause must have its effect, and vice versa. But since ἀναγκασθῶι already precedes, to which δέ ἀναγκάζων in 379 refers, it may be that δέ ἀνάγκην is a gloss that has taken the place of something else. Cf. 406.

379. Strepsiades expects to arrive at the first cause by a single step.

380. αἰθέριος δῆνος: the word δῆνη

## ΣΤΡΕΨΙΑΔΗΣ.

Δῖνος; τοντί μ' ἐλελήθειν,  
οὐκέ τις οὐκ ὄν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.  
ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς  
μ' ἐδίδαξα.

## ΣΟΚΡΑΤΗΣ.

οὐκέ τις οὐκουσάς μου, τὰς Νεφέλας ὑδατος μεστὰς ὅτι φημὶ<sup>1</sup>  
ἐμπιπτούσας ἀλλήλαισιν παταγεῖν διὰ τὴν πυκνότητα;

had two general applications in natural science. First, it denoted the origin of the universe by vortical evolution, which was viewed differently by different schools. Secondly, it denoted the supposed whirling motion of the outer universe around the earth. Cf. Cadmus, Frg., *οὐρανὸς θ' ἡμᾶς ὑπερ δίναιοι φοιτῶν* (Hense), if the restored text is correct. Eur., who popularized this use of the term, employs it in speaking of the motion of clouds, *Alc.* 244, *οὐρδναὶ δίναιοι νεφέλας δρουαῖον*. This is the sense in which Socrates uses the word; but he employs the masc. *δῖνος*, which occurs also Democr. *Phys.* Frg. 2 (Mullach). Strepsiades, still expecting the first cause, at once infers that this *δῖνος* is a god who has expelled Zeus from his throne. Cf. 828, where *Δῖνος* and *Δία* render it possible that Strepsiades is to be understood as associating the names in some way, as if, for instance, *Δῖνος* were the son of Zeus.—τοντί: obs. the logical use of the ordinarily deictic -ι.

381. ὁ Ζεὺς οὐκ ὄν: in appos. to τοντί. Strepsiades repeats what he has heard, in order to impress it more clearly upon his mind. He is made to do this, however, in order

that the spectators may learn the construction he puts on the words of Socrates. The most natural thing would have been for the latter to correct the misunderstanding at once; but he is prevented by the astounding statement of Strepsiades that Socrates has not yet taught him anything about thunder; and so he is left in his error.

382. This verse seems strange after the elaborate explanation, 376 ff.; but the next verse replies directly to this, and refers clearly to 376 ff., so that 382 must be genuine. It may be that the jest 386–391 occurred to the poet, for the first time, when he was making the revision. Still, in order that Strepsiades might be left in his error about *Δῖνος*, it was necessary that something should almost force Socrates to let the subject drop. The remark of Strepsiades in 382 not only does this, but brings the discussion back to the unfinished subject of thunder. The spectators could easily imagine that Strepsiades had his mind so fixed upon the “necessity” which impelled the clouds, that he failed to heed the rest of what was said.

383. οὐκ: see on 315.

## ΣΤΡΕΨΙΑΔΗΣ.

385 φέρε, τουτὶ τῷ χρῷ πιστεύειν;

## ΣΩΚΡΑΤΗΣ.

ἀπὸ σαντοῦ γώ σε διδάξω.

ἥδη ζῷμον Παναθηναίοις ἐμπλησθεὶς εἰτ' ἐταράχθης  
τὴν γαστέρα, καὶ κλόνος ἔξαιφνης αὐτὴν διεκορκορύ-  
γησεν;

## ΣΤΡΕΨΙΑΔΗΣ.

νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι καὶ τετά-  
ρακται,

χῶσπερ βροντὴ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν·  
390 ἀτρέμας πρῶτον παππάξ παππάξ, κάπειτ' ἐπάγει παπ-  
παππάξ,

385. *τοὐτὶ τῷ*: although *τῷ* (*upon what evidence*) is neut., the const. is the same as the pers. dat. with the acc. of the thing believed. Compare the following examples with each other: Menand. *Monost.* 335, *μὴ τάντα πειρᾶ* πᾶσι πιστεύειν *δεῖ*; Eur. *Hel.* 710, *λόγοις* ἐμοῖσι πίστευσον *τάδε*; Thuc. i. 20. 1, *χαλεπὰ δύτα πατρὶ* (*καὶ τι, Κτ.*) *ἔξης τεκμηρίῳ πιστεύσαι*. — *σαντοῦ*: reflex. because “teach” is equiv. to “cause to learn.”

386. *Παναθηναῖοις*: the magnificent festival of the Great *Panathenaea* was celebrated in honor of Athena in the latter part of the month Hecatombaeon, in the third year of each Olympiad. On this occasion victims for sacrifice were sent from every part of Attica and from the Athenian colonies, and the poorer citizens were feasted free of charge. The ordinary *Panathenaea* was a yearly festival, unless, indeed, it was omitted in the year of the great festival. — *ζῷμον*: *broth* (without meat), perhaps to ridicule the poorness of entertainment.

Compare the similar jest on the *Thesea*, *Plut.* 627 f., *ὅ πλειστα Θησεῖος μεμυ- στηλημένοι* (*having sopped*) | *γέροντες ἄνδρες ἐπ' δλιγίστοις ἀλφίτοις*. Cf. also 389, *τὸ ζωμίδιον*.

387. *διεκορκορύγησεν*: comic word, from *κορκορήγησεν*. Cf. *βορβορύμενος*.

388. *δεινὰ ποιεῖ* (*sc. ἡ γαστήρ*): makes a terrible ado. Cf. 583. Thuc. v. 42. 2, *Ἀθηναῖοι δεινὰ ἐποίουν νομίζοντες ἀδικεῖσθαι*. The mid. *ποιεῖσθαι*, with *δεινόν* (*δεινά*), which is then pred. obj., means *take ill*, be *indignant at*, while *δεινὰ ποιεῖν* refers rather to the display of indignation. Cf. Thuc. vi. 60. 4, *ὅ δῆμος δεινὸν ποιούμενοι, εἰ τὸν ἐπιβαυλεύοντας . . . μὴ εἴσονται*. Hdt. i. 127. 2, *πάλαι δεινὸν ποιεύμενοι ὑπὸ Μηδῶν ἀρχεσθαι*. Xen. *Anab.* v. 9. 11, *δεινὰ ἐποιοῦντο πάσας τὰς ὁρχήσεις ἐν ὅπλοις εἶναι*.

389. *ζῷμιδιον*: dim. to contrast the trifling cause with the grand effect.

390. *ἐπάγει*: *adds, makes to follow*. Kock makes *ἡ γαστήρ* the subj.; but as this verse and the next merely illustrate 389, it seems more natural

χῶταν χέζω, κομιδῆ βροντᾶ παπαπαππάξ, ὥσπερ  
ἐκεῖναι.

ΣΩΚΡΑΤΗΣ.

σκέψαι τούνν, ἀπὸ γαστρίδιον τυννουτούν οἵα πέπορδας·  
τὸν δ' ἀέρα τόνδ' ὄντ' ἀπέραντον πῶς οὐκ εἰκὸς μέγα<sup>1</sup>  
βροντᾶν;

ΧΤΡΕΨΙΑΔΗΣ.

ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλοιν, βροντὴ καὶ πορδή,  
ὅμοιώ.

395 ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρί, τοῦτο  
δίδαξον,

καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει.  
τοῦτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἵησ' ἐπὶ τοὺς ἐπιόρκους.

ΣΩΚΡΑΤΗΣ.

καὶ πῶς, ὦ μῶρε σὺ καὶ κρονίων ὅζων καὶ βεκκεσέληνε,

to regard *τὸ ζωμῖδιον* as the subj. Seneca (*Q. N.* v. 4) makes use of this same illustration; and Lucretius (vi. 128 ff.) illustrates thunder by the bursting of a bladder (*vessicula parva*). — **παππᾶς**: the comic poets freq. made words in imitation of sounds, as *Ach.* 780, *κοτ κοτ* for the squeal of a pig; *Vesp.* 903, *ἄλλ αλ* for the barking of a dog; *Av.* 267, *τοροτὶς* for the note of birds; *Ran.* 209, *βρεκεκεκές κοδές κοδές*, for the croaking of frogs; 1285, *φλατοθρατοφλαττόθρατ*, for the playing of the lyre. Analogously, *Thesm.* 45, *θουβάξ*, and 48, *θουβαλοθουβάξ*, *hocus-pocus*.

394. **ταῦτ' ἄρα**: as in 319. — **τῶνό-**  
**ματ'**: might stand either for *τὰ ὄνό-*  
*ματα* or for *τὰ ὄνόματε*, but here it is prob. meant for the latter. — **ὅμοιω**:  
the resemblance, though remote, was sufficient for the poet to base on it a fling at grammarians.

395. **αὖ**: often indicates transition to another topic belonging to the same general subject.

396. **τοὺς δὲ ζῶντας**: as if *τοὺς μὲν* *ἡμᾶν* had preceded instead of *ἡμᾶς*, *it burns some up, while others, whom it does not kill, it scorches*.

397. **Ζεύς**: as guardian of the sanctity of oaths, *δρκιος*.

398. **κρονίων δῖων**: *smelling of old superstitions*. The adj. is more commonly *κρονικός*, *Saturnian*. Cf. *Plut.* 581, *κρονικάς λήματες τὰς φρένας*. *Κρόνος* itself freq. denotes an old fogey. Cf. 929; *Vesp.* 1480. *Plat. Euthyd.* 287 b, *εἴτα οὕτως εἰ Κρόνος ὕστε ἡ τὸ πρῶτον εἴπομεν νῦν ἀναμιμνήσκεις*; Cf. 998, and see on 1070. — **βεκκεσέληνε**: equiv. to antediluvian. Acc. to *Hdt.* ii. 2, Psammetichus the Second, in order to ascertain which nation of the earth was the oldest, caused two new-born infants

εἴπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέ-  
πρησεν,

400 οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἰσ'  
ἐπιόρκου·

ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ Σούνιον, ἄκρον  
'Αθηνέων,

καὶ τὰς δρῦς τὰς μεγάλας· τί παθών; οὐ γάρ δὴ  
δρῦς γ' ἐπιορκεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδ'. ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστω  
δῆθ' ὁ κεραυνός;

to be nourished by goats under such circumstances that they could not hear the voice of any human being. After two years they could not say anything but "bek," a Phrygian word which means *bread*. So the Phrygians were regarded as the oldest nation. The poet formed a compound out of this word and *-στέληνος*, the second element of *προστέληνος* (*antelunar*), which was a name given to the Arcadians because of their claim to great antiquity. Ap. Rh. iv. 264 f., 'Αρκάδες, οἱ καὶ πρόσθ σεληναῖς ὑδόντας | ζῶειν. Cf. Hippom. 82, Κυπρίων θέκος φαγοῦσι καὶ ἀμαθουσίων πυρόν. Plut. Mor. 881 a, Πλάτων ὅτε λήρους βεκκεσελήνου κατά γε τὸν τῆς ἀρχαλας κωμῳδίας ποιῆτα.

399. *εἴπερ βάλλει*: logical supposition contrary to fact,— a momentary concession for the sake of argument. The apod., when it relates to the present or past, is regularly in the form of a question. If we change it to the declarative form, the whole sent. assumes the shape of an unreal cond., *εἰ βάλλει τὸν ἐπιόρκους, Σίμων'* ἐνέπρησεν ἄν. — *δῆτα*: 'rare position. Cf. Eq. 810. — *Σίμωνα*: see on 351.

400. *Κλεώνυμον*: see on 353, and

*Eq. 958. — Θέωρον*: satirized *Vesp.* 42 ff., 599, as a common flatterer; 418, as godless; *Ach.* 134 ff., as a lying ambassador. He is also said to have been guilty of embezzlement. The Theorus mentioned *Eq. 608* is prob. another.

401. *Σούνιον, ἄκρον 'Αθηνέων*: cf. Hom. *Od.* iii. 278, ἀλλ' ὅτε Σούνιον ἴρπε ἀφικόμεθ', ἄκρον 'Αθηνέων. — *ἄκρον*: ἄ, see on 320. — *'Αθηνέων*: synizes instead of contr. — Lucian more than once reproaches Zeus with misuse of his thunderbolt similar to that mentioned in this passage. The oak, it should be remembered, was sacred to Zeus. Lucretius, after remarking on the promiscuous manner in which lightning was hurled by the gods, adds (vi. 417 ff.), postremo cur sancta deum delubra sua-  
que | discutit infesto praeclara-  
ras fulmine sedes? | altaque  
cur plerumque petit loca,  
plurimaque eius | montibus  
in summis vestigia cernimus  
ignis? An actual instance is alluded to in Hor. *Od.* i. 2. 2 ff.: (pater) rubente | dextera sacras iacu-  
latus arces | terruit urbem.

## ΣΟΚΡΑΤΗΣ.

ὅταν εἰς ταύτας ἀνεμος ἔηρὸς μετεωρισθεὶς κατα-  
κλεισθῆ,

405 ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσῷ, κάπειθ' ὑπ' ἀνάγκης  
ρήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα,  
ὑπὸ τοῦ ῥοίβδου καὶ τῆς ῥύμης αὐτὸς ἐαυτὸν κατακαίων.

## ΣΤΡΕΨΙΑΔΗΣ.

νὴ Δῖ, ἐγὼ γοῦν ἀτεχνῶς ἐπαθον τοντί ποτε Διασίοισι.  
ὁπτῶν γαστέρα τοῦ συγγενέσιν κἀτ' οὐκ ἔσχων ἀμε-  
λήσας.

410 ἡ δ' ἄρ' ἐφυσᾶτ', εἰτ' ἔξαίφνης διαλακήσασα πρὸς αὐτῷ  
τώφθαλμῷ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρό-  
σωπον.

404. Plut. Mor. 893 e, Μητρόδωρος (prob. following Democritus), δταν εἰς νέφος πεπηγὸς ὅπερ πυκνότητος ἐμπέσῃ πνεύμα, τῇ μὲν θραύσει τὸν κτύπον ἀπο-  
τελεῖ, τῇ δὲ πληγῇ καὶ τῷ σχισμῷ διαν-  
γδεῖ. Similarly Anaxagoras, *ibid.* Lucr. vi. 175 ff., ventus ubi invasit nubem et versatus ibi-  
dem fecit ut ante cavam docui spissescere nubem, | mobilitate sua fervescit. . . . | ergo fervidus hic nubem cum per-  
scidit atram, | dissipat ardoris quasi per vim expressa  
repente | semina, quae faciunt nictantia fulgura flam-  
mae.

408. Strepsiades shows progress. At 386, the illustration had to be suggested to him; but now he finds one himself. — Διασίωσι: a propitiatory festival in honor of Zeus μειλι-  
χιος, celebrated on the twenty-third of Anthesterion outside the city (Thuc. i. 126) with solemn ceremonies and

bloodless offerings consisting of fruits of the earth and cakes. In connexion with it, there were also festivities and merriment of the people, and the children received presents. Cf. 864.

409. ὄπτῶν . . . κἀτα: καὶ εἴτα and καὶ ἔπειτα, like simple εἴτα, ἔπειτα, occasionally connect a finite verb with a partic., as here. Cf. 628 f.; Eq. 892; Av. 536, 674. Plat. Com. 28, λαβῶν οὖν τὸν σκύλακα κἀπειτα δῆσον αὐτόν. Sometimes found in Plat., as Gorg. 457 b. — γαστέρα: haggis (stuffed paunch, paunch-pudding). Cf. Eq. 1179. Hom. Od. xviii. 44; xx. 25 f., δτε γαστέρ' ἀνθρ. . . . | ἀ-  
πλείην κνίσης τε καὶ αἵματος, ἔνθα καὶ  
ἔνθα | αἰδλλῃ, μάλα δ' ὅπερ λιλαίεται  
δητηθῆναι. — ἔσχων: σχᾶν is a rare collateral form of σχάσειν.

410. διαλακήσασα: the simple λα-  
κῆσαι from λάσκω always has λάξ. This part., therefore, is prob. from διαλάκειν (διαληκεῖν). The compound διαλάσκειν does not occur.

## ΧΟΡΟΣ.

ώ τῆς μεγάλης ἐπιθυμήσας σοφίας ὀνθρωπε παρ' ἡμῶν,  
ώς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλησι γενήσει,  
εἰ μιγμάτων εἴ καὶ φροντιστής, καὶ τὸ ταλαιπωρον ἔνεστιν  
415 ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μῆθ' ἔστως μήτε βαδίζων,  
μήτε ῥιγῶν ἄχθει λίαν μήτ' ἀριστᾶν ἐπιθυμεῖς,  
οἵνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἀλλων ἀνοήτων  
καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,  
νικᾶν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ πολεμίζων.

## ΣΤΡΕΨΙΑΔΗΣ.

420 ἀλλ' ἔνεκέν γε ψυχῆς στερρᾶς δυσκολοκοίτου τε με-  
ρίμνης

412. ὁ...ὁ: ὁ is often thus repeated. Cf. 816; Eq. 726; Pax, 1198. On the whole passage (411-434), see Introd. § 37.

413. ὡς: see on 209.

414. ταλαιπωρον: cf. Hipp. Αἴτ., p. 566 (Kühn), τό τε ἀνδρεῖον καὶ ταλαιπωρον ἐν τῇ ψυχῇ φύεται μὲν οὐκ ἀν δυοῖς ἔνει, νόμος δὲ προσγενέμενος ἀπεργάσαντ' ξν. Xen. Mem. ii. 1, ἔδοκε δέ μοι (Ζωκράτης) προτρέπειν τὸν συνόντας ἀσκεῖν ἐγκράτειαν πρὸς ἐπιθυμίαν βρωτοῦ καὶ ποτοῦ καὶ λαγνείας καὶ σπινού καὶ βίγους καὶ θάλπους καὶ πόνου. Id. iv. 1. 2, ἐτεκμαίρετο δὲ τὰς ἀγαθὰς φύεται ἐν τοῦ ταχῷ τε μανθάνειν καὶ μνημονεύειν δὲ μάδοιεν καὶ ἐπιθυμεῖν τῶν μαθημάτων τάχτων. Cf. also id. i. 2. 1. — A rigorous mode of life was required also by the Orphic Pythagoreans.

416. βρύων: Socrates's power of enduring cold was notorious. Cf. Plat. Symp. 220 a b.

417. γυμνασίων: instead of this, which is unsuitable here, Diog. L. ii. §. 27 gives ἀνηφαγίας. The γυμνάσια,

in fact, constituted one of the chief means of acquiring the very endurance that has just been mentioned as being essential. Herwerden suggests συμποσίων. The agreement of the reading γυμνασίων with the tenets of the ἀδικος λόγος, 1054, is no argument in its favor, for the whole passage is opposed to the teaching of the ἀδικος λόγος, which belongs to the revised play. — ἀνοήτων: the explanation of the Schol., τῶν ἀφροδισίων, seems unnecessary. In Lys. 3. 4, cited by Kock, ἀνοητότερον is employed euphemistically in this sense; but in our passage ἀνοήτων seems rather to be folly in general.

419. πράττων: nom. because it refers back to subj. of νομίζεις. See G. 138, n. 8. The word here denotes oratorical activity before the courts, the senate, and the popular assembly. Dem. De Cor. 86, ἀνωμολόγημαι τὰ ἄριστα πράττειν τῇ πόλει τῷ νικᾶν δτ' ἔβουλενεσθε λέγων καὶ γράφων.

420. ἔνεκεν: as far as regards.

καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπι-  
δείπνου,  
ἀμέλει, θαρρῶν εἶνεκα τούτων ἐπιχαλκεύειν παρέχοιμ'  
ἄν.

## ΣΩΚΡΑΤΗΣ.

ἄλλο τι δῆτ' οὐ νομιεῖς ηδη θεὸν οὐδένα, πλὴν ἄπερ  
ἡμεῖς,  
τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν Γλῶτταν, τρία  
ταυτί;

## ΣΤΡΕΨΙΑΔΗΣ.

425 οὐδ' ἀν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἀν  
ἀπαντῶν.

οὐδ' ἀν θύσαιμ', οὐδ' ἀν σπείσαιμ', οὐδ' ἐπιθείην  
λιβανωτόν.

**421. θυμβρεπδείπνου:** dining on savory, or having savory for dessert. The θύμβρα was a pungent herb, our savory (*satureia hortensis*). It would make a poor dinner. Cf. Ach. 254, βλέποντα θυμβροφάγον.

**422. ἀμέλαι:** the sing. does not show, as some maintain, that these three verses were originally addressed to Socrates; for it was the Coryphaeus that spoke just before, and not the whole Chorus. Still the words may be addressed to Socrates; at any rate, he speaks next.—**ἐπιχαλκεύειν:** for the inf. to express purpose, see GMT. 97; H. 951.—**παρέχοιμ' ἄν:** sc. ἔμαυτόν. The obj., however, is usually omitted in cases like this.

**423. άλλο τι:** sc. ξεται η κτέ. See on 784. This elliptical use of ἄλλο τι became a mere interr. formula, which is very common in Plat., but in Ar. only here.—**θεὸν οὐδένα:** οὐδένα is subj. obj., and θεὸν pred. obj., consider no one a god. ἄπερ would be masc. if νομιεῖς θεὸν οὐδένα meant believe in no god.

**424.** Concerning the practice of associating three gods, see on 284.—**Χάος:** here empty space (*τὸ κενόν* of Democritus), in perfect keeping with the other divinities of the sophists. To similar gods a prayer is offered in Eur. Frg. 892.

**425. οὐδὲ ἀν διαλεχθείην:** fere proverbialis locutio est, ne adloquio quidem dignari. Lys. 3. 31, τούτῳ μὲν οὐδὲ διελέγετο, ἀλλ' ἔμισε πάντων ἀνθρώπων μάλιστα. Isae. 1. 34, οἷς μὲν ζῶν οὐδὲ διελέγετο, ἀπασαν δούναι τὴν οὐσίαν." Cobet.—**οὐδὲ ἀν ἀπαντῶν:** ἀν here still belongs to διαλεχθείην, while οὐδέ gives emphasis to ἀπαντῶν distinct from that already imparted by the first οὐδέ to διαλεχθείην. Of course οὐδέ is used instead of καὶ because of the preceding neg. Cf. 118. Aesch. Cho. 504. Soph. Ant. 522, οὗτοι ποθε οὐχθρὸς, οὐδὲ θραυ θάνηρ, φίλος. — Strepsiades means "much less would I seek their society."

**426. ἐπιθείην:** supply ἄν. Such omissions of ἄν, or rather instances of

## ΧΟΡΟΣ.

λέγει νυν ήμῶν, δὲ τι σοι δρῶμεν, θαρρῶν· ὡς οὐκ  
ἀτυχήσεις,  
ήμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

## ΣΤΡΕΨΙΑΔΗΣ.

Ἄδεσποιωαι, δέομαι τούνν ύμῶν τουτὶ πάνν μικρόν,  
430 τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν ἄριστον.

## ΧΟΡΟΣ.

ἄλλ' ἔσται σοι τοῦτο παρ' ήμῶν· ὥστε τὸ λοιπόν γ'  
ἀπὸ τουδὶ<sup>•</sup>  
ἐν τῷ δήμῳ γνώμας μεγάλας νικήσει σοῦ πλέον  
οὐδείς.

## ΣΤΡΕΨΙΑΔΗΣ.

μὴ μοὶ γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων  
ἐπιθυμῶ,  
ἄλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας  
διολισθεῖν.

failure to continue it from a preceding clause, are rare in Ar. In *Eg.* 1057 there is a rather surprising example. That in *Ran.* 574 is doubtful. In Plat. instances are more common. Cf. *Phaedr.* 229 c; *Phaed.* 87 e. *ἐπιτίθένται λιθανωτόν* is a standing phrase. Cf. *Ran.* 888; *Vesp.* 96.

430. εἶναι μὲν ἄριστον: not εἶναι ἄριστος prob. because δέομαι is equiv. to δέστε μοι; and moreover an inf. governed by δέσθαι usually has the obj. of this verb, when there is one, for its subj., unless it has a subj. expressed. But cf. *Hdt.* i. 59. 23, (*Πειστρατός*) ἐδέετο τοῦ δῆμου φυλακῆς τινος πρὸς αὐτοῦ κυρῆσαι (where the subj. of κυρῆσαι is conceived as nom.).—σταδίοισιν: he measures eloquence

by the furlong. Cf. *Ran.* 91. *Eupol.* 94, δέπερ ἀγαθοὶ δρομῆς | ἐκ δέκα ποδῶν ἔρει (Περικλέντος) λέγων τοὺς βήτορας. Somewhat analogous, *Quint.* xi. 3. 126, urbane Flavus Verginius interrogavit de quodam suo antisophiste, quot milia passuum declamasset.

431. ἄλλα: well, you shall have this, etc.

432. πλέον: the adv. use of πλέον is not distinguishable from μᾶλλον, and is found in prose as well as poetry. Kr. *Spr.* 49, 2, 5.

433. λέγειν: depends on λέγετε, εἴπητε implied, — no advocating of great measures for me. See on 84.

434. δσα: for the inf., see *GMT.* 93, 1, n. 1. Cf. *Vesp.* 1288. Plat. *Prot.*

## ΧΟΡΟΣ.

435 τεύξει τοίνυν ὁν ἴμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.  
ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προ-  
πόλοισιν.

## ΣΤΡΕΨΙΑΔΗΣ.

δράσω ταῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέζει  
διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὃς μ'  
ἐπέτριψεν.

440 νῦν οὖν ἀτεχνῶς ὅ τι βούλονται  
τοντὶ τούμὸν σῶμ' αὐτοῖσιν  
παρέχω, τύπτειν, πεινῆν, διψῆν,  
αὐχμεῶ, ρίγῶν, ἀσκὸν δείρειν,  
εἴπερ τὰ χρέα διαφεύξομαι

334 c, οἱ λατροὶ ἀπαγορεύουσι τοῖς ἀσθενοῦσι μὴ χρῆσθαι ἔλαιφ, ἀλλ᾽ ἡ σμικροτάτῳ, δὸσον μόνον τὴν δυσχέρειαν κατασβέσαι.—στρεψιδικῆσα: cf. *Av.* 1468, πικρὰν τάχ' ὥψει στρεψιδικοπανυργλαν.

436. προτολοιστι: *temple-servants, priests, the Clouds regarding themselves as goddesses.* Cf. *Plut.* 670, τοῦ θεοῦ δ πρότολος.

439. δ τι βούλονται: it would have been more natural to insert ποιεῖν as purpose of παρέχω; then τύπτειν, etc., would be in appos. with ποιεῖν.

441 f. Obs. the loose commingling of trans. and intr. verbs, *σῶμα* (implied) being the obj. of the trans., but the subj. of the intr. In Greek, much more is left to the intelligence of the hearer or reader than in modern languages as straitened by grammarians. For an analogous example, cf. *Xen. Mem.* ii. 1. 1 (quoted in note on 414), where *βρωτοῦ, ποτοῦ, ἄλλοις,* and *πόνου,* as obj. gen. after *ἐπιθυμίαν* (*desire*), unless we strain the const. Many in-

stances of so-called zeugma and anacholusion are of this character.

442. αὐχμᾶν: dryness of the hair and skin, resulting from neglect, was regarded by the Greeks as a mark of uncleanness, esp. after baths had become common in the cities.—ἀσκὸν δεῖρειν: to flay into a wine-skin, ἀσκὸν being obj. effected (pred. obj.). Cf. *Eg.* 370. Solon, Frg. 33, ήθεκον γάρ κεν κρατήσας, πλοῦτον ἄφθονον λαβών | καὶ τυραννεύσας Ἀθηνῶν μοῦνον ἡμέραν μίλαν | ἀσκὸς διτερος δ εδάρθαι κτέ. The form δεῖρειν (instead of the more usual Att. δέρειν) occurs also *Av.* 365, and *Vesp.* 1288.

443. διαφεύξομαι: equiv. to μέλλω διαφεύξισθαι, if it is true that I shall (if I am going to) escape. When the present assumption of a future event serves as a cond. to another event, the latter (apod.) may precede in time the former (prot.). In this case the fut. (when μέλλειν with the inf. is not employed) is used rather than the subjv., in the prot. Cf. 1035; *Ran.*

τοῖς τ' ἀνθρώποις εἶναι δόξω  
 445 θρασύς, εὐγλωττος, τολμηρός, ἥτης,  
 βδελυρός, ψευδῶν συγκολλητής,  
 εὐρησιεπής, περίτριμμα δικῶν,  
 κύρβις, κρόταλον, κίναδος, τρύμη,  
 μάσθλης, εἴρων, γλοιός, ἀλαζών,  
 450 κέντρων, μιαρός, στρόφις, ἀργαλέος,  
 ματτυοιχός.

13; *Vesp.* 1263; *Av.* 759. Soph. *O. T.* 54, εἴπερ ἄρξεις τῆσδε γῆς, ξὺν ἀνδράσιν κάλλιον κρατεῖν. Freq. in Plat. In late Greek the subjv. is often used. For the fut. in ordinary conditions, see GMT. 49, 1, n. 3.

445. **ἥτης**: *dare-devil*. Not elsewhere used by Ar. Cf. Plat. *Symp.* 203 d, (*Ἐρως*) ἀνδρεὸς ὁν καὶ ἥτης καὶ σύντονος, θηρευτὴς δεινός.

446. **συγκολλητής**: *a fabricator of lies*, from συγκολλάν, *glue together*.

447. **εὐρησιεπής**: *word-inventor, wordy*. Cf. Pind. *Ol.* 9, 80, εἴην εὐρησιεπής (in sense of fluent). — **περίτριμμα δικῶν**: *a practised knave in law-suits*. In Dem. *De Cor.* 127, Aeschines is called περίτριμμα ἀγορᾶς. Bekk. *Anecd.* 59, 32, περίτριμμα πραγμάτων, οἷον τετριμένον ἴκανὸν πράγμασιν.

448. **κύρβις**: *a code*. The laws of Solon originally stood in the Prytaneum, written on ἄξονες (large tablets which turned on an axis). These were of wood; but afterward the laws were transferred to stone tablets (*κύρβεις*), and exposed to view on the Acropolis, and later in the Agora. Later writers, however, make conflicting statements as to the objects designated by these words. — **κρόταλον**: *a rattle-box*. Cf. 260. Eur. *Cycl.* 104, οἰδὲ ἄνδρα κρόταλον (*Odysseus*). — **κίναδος**: *a fox*. Cf. *Av.* 429. Soph. *Aj.* 103,

τοὐτίτριπτον κίναδος (*Odysseus*). Dem. (*De Cor.* 182 and 242) and Aeschin. (3, 187) call each other by this name. — **τρύμη**: lit. *a hole*, here *a slippery fellow*.

449. **μάσθλης**: lit. *leather*, here *a leather strap, a pliable sneak*. Cf. *Eg.* 269. Some think it is used in the sense of *a hangman's rope, a halter*. — **εἴρων**: *a dissembler* (hence *εἰρωνεία*). — **γλοιός**: *oily*, hence *sleek, a trickster*. — **ἀλαζόν**: *a vain pretender*.

450. **κέντρων**: synonymous with στριγματας, *one branded for crime, a jail-bird*. — **μιαρός**: *polluted, a black-guard*. — **στρόφις**: *an eel*, connected with στρέφειν. Cf. 792; *Ran.* 775, 892; *Plut.* 1154. — **ἀργαλέος**: *trouble-some, a nuisance, a bore*.

451. **ματτυοιχός**: Ath. xiv. 663 c, ματτύην ἀνδραῖον τὰν τὸ πολυτελὲς λέσσωμα, εἴτε ιχθύς εἴη εἴτε ὄνυς εἴτε λάχανον εἴτε πεμπάτιον. Cf. Mart. xiii. 92, 2, inter quadrupedes mattēa prima lepus. It is said that the *ματτύη* was originally a delicate dish invented by the Thessalians, which was not common at Athens before the Macedonian conquest. It might, however, have been well known there before this time. Still we should expect something more pointed at the end of the list, and it may be that the reading (which is an emendation

ταῦτ' εἴ με καλοῦσ' ἀπαντῶντες,  
δρώντων ἀτεχνῶς ὃ τι χρῆζουσιν.  
κεὶ βούλονται,  
455 νὴ τὴν Δήμητρ' ἐκ μου χορδὴν  
τοῖς φροντισταῖς παραθέντων.

## ΧΟΡΟΣ.

λῆμα μὲν πάρεστι τῷδέ γ'  
οὐκ ἄτολμον, ἀλλ' ἔτοιμον. ἵσθι δ' ὡς  
ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες  
460 ἐν βροτοῖσιν ἔξεις.

## ΣΤΡΕΨΙΑΔΗΣ.

τί πείσομαι;

## ΧΟΡΟΣ.

τὸν πάντα χρόνον μετ' ἐμοῦ  
ζηλωτότατον βίον ἀνθρώπων διάξεις.

of the meaningless *ματιολοίχος*) is incorrect. Kock suggests *καὶ βωμολόχος*. In either case we may render a *lick-spittle*. — For a parallel to this whole passage, see *Av.* 430 ff.

452. *ταῦτα*: when prons. refer to words or to *attributes* (subst. or adj.) they are neut., as in the celebrated Hom. verse (*Il.* iii. 179), ἀμφότερον, *βασιλεὺς τ' ἀγαθός, κρατερός τ' αἰχμητής*, where ἀμφότερον might have been used; but ἀμφότεροι would mean two different persons. — *καλοῦσι*: fut., used as in 443. — *ἀπαντῶντες*: i.e. *οἱ ἀπαντῶντες* (ά).

455. *ἐκ μου*: an exception to the rule that the enclitic forms of the first and second pers. prons. are not used after preps. Cf. *Vesp.* 1358, *περὶ μου*. Soph. *O. T.* 537, *ἐν μοι*. In *Eg.*

372, *ἴκ σου* is usually read. This passage, 439–456, is an anapaestic system, strongly resembling that part of a *parabasis* which is called the *μακρόν* or *πνῆγος* (so called because it was recited at one breath by the *Coryphaeus*). Teuffel and Bücheler think that after 456 originally came the ode, 805 ff. (which is unsuitable where it stands), and that after the ode came 476 ff. But see Introd. § 47.

459. *παρ' ἐμοῦ*: const. with *ἔξεις*.

461. *τί πείσομαι*: what will be my experience? what will befall me? This question seems to call for a more definite statement than had been made; but the immediate reply is still general and vague. In 466 ff. the details of his future happiness are given.

## ΣΤΡΕΨΙΑΔΗΣ.

465 ἄρα γε τοῦτ' ἄρ' ἐγώ ποτ' ὄψομαι;

## ΧΟΡΟΣ.

ώστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις ἀεὶ καθῆσθαι,  
 470 βουλομένους ἀνακοωῦσθαι τε καὶ ἐς λόγον ἐλθεῖν  
 πράγματα κάντιγραφὰς πολλῶν ταλάντων,  
 475 ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ·  
 ἀλλ' ἐγχείρει τὸν πρεσβύτην ὃ τι περ μέλλεις προδι-  
 δάσκειν,  
 καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποπειρῶ.

## ΞΩΚΡΑΤΗΣ.

ἄγε δή, κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,

465. *ἄρα . . . ἄρα*: this combination of interr. *ἄρα* with illative *ἄρα* in the same clause seems not to occur elsewhere in Att. The objection to it is purely stylistic, as it is logically correct.

467. *σοῦ*: const. with *θύραις*. For the position, cf. Plat. *Phaed.* 117 a, οὐδὲν ἔλλο (χρῆ) η πώντα πειμέναι ἔως ἂν σον βάρος ἐν τοῖς σκέλεσι γένηται. Perhaps we should read γέ σον.

468. *καθῆσθαι*: when the inf. is used after *ώστε*, future events are expressed by means of the pres. or aor. The context must always decide as to the time meant.

470. *ἀνακοινωθεῖν*: cf. Xen. *Mem.* iii. 6. 3, θαν τι ἀνακοινῶντα σοι, δρᾶ σε καλῶς συμβουλεύοντα.

472. *πράγματα*: *suits*. Cf. *Vesp.* 1426, δικῶν γὰρ οὐ δέομε οὐδὲ πραγμάτων. — *ἀντιγραφάς*: *indictments* (of the plaintiff), and *pleas* (of the defendant).

Harp., *ἀντιγραφὴ* ἐν ταῖς δίκαιας ταῖς δημοσίαις (καὶ ταῖς ιδίαις, Schömann) τὰ τῶν δικαιομένων γράμματα, ή ἐδίδοσαν περὶ τοῦ πράγματος. καὶ λέγεται διμώς τὰ τε τοῦ διώκοντος καὶ τὰ τοῦ φεύγοντος ἀντιγραφῆ. The accs. depend on *ἀνακοινωθεῖν*.

473. *ταλάντων*: depends on *πράγματα κάντιγραφάς*, not on *ἄξια*. Cf. 758. — *ἄξια σῇ φρενὶ*: such as befit your intellect. Cf. *Ach.* 8, έξιον γὰρ Ἐλλάδι.

476. *ἄλλα*: see Introd. § 44, and on 959. — *προδιδάσκειν*: the different relations of *τρόπος* to the verbal idea seem to give this compound several different significations,—teach by example (i.e. by showing), advance one in learning, instruct beforehand, and (as here) give preliminary instruction. Sometimes the prep. seems to add nothing to the meaning of the simple verb. See Heindorf on *Plat. Gorg.* 489 d.

ἴν' αὐτὸν εἰδὼς ὅστις ἔστι μηχανὰς  
480 ἥδη πὶ τούτοις πρὸς σὲ κανὰς προσφέρω.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

## ΣΩΚΡΑΤΗΣ.

οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.  
ἢ μνημονικὸς εἶ;

## ΣΤΡΕΨΙΑΔΗΣ.

δύο τρόπω, νὴ τὸν Δία.

ἢν μέν γ' ὁφείληται τί μοι, μνήμων πάνυ·  
485 ἐὰν δ' ὁφείλω, σχέτλιος, ἐπιλήσμων πάνυ.

## ΣΩΚΡΑΤΗΣ.

ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;

## ΣΤΡΕΨΙΑΔΗΣ.

λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῦν δὲ ἔνι.

## ΣΩΚΡΑΤΗΣ.

πῶς οὖν δυνήσει μανθάνειν;

479. μηχανάς: cf. *Vesp.* 149, 365; *Thesm.* 1132, ἀλλην τινὰ | τούτῳ πρέπουσαν μηχανὴν προσοιστέον. Socrates means, of course, new arts and devices for instruction; but Strepsiades understands him as meaning engines of war. Cf. *Av.* 363. Eur. *Iph. T.* 111 f., τολμητέον ίώ ξεστὸν ἐκ ναοῦ λαβεῖν | κγαλμα πάσας προσφέροντε μηχανάς. Lit. sense, Thuc. ii. 58. 1, μηχανὰς τῇ Ποτιδαῖα προσέφερον.

484 f. Cf. Plaut. *Mil. Glor.* iii. 3. 14 ff., si quid faciundumst mulieri male atque malitiose,

| ibi ei immortalis memoriast meminisse et sempiterna: | sin bene quid aut fideliter faciundumst, eaedem eveniet | obliviosae extemplo uti fiant, meminisse nequeant.

486 f. In revising the play the poet seems to have abridged this scene, so that these two verses are almost isolated. See Introd. § 44. The witticism is very poor.—Green places 488 before 486, which certainly improves the passage.—ἀποστερεῖν: some see in this a pun on ἔρειν.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀμέλει, καλῶς.

## ΣΟΚΡΑΤΗΣ.

ἄγε νυν ὅπως, ὅταν τι προβάλλω σοι σοφὸν  
490 περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

## ΣΟΚΡΑΤΗΣ.

ἄνθρωπος ἀμαθῆς οὗτοσὶ καὶ βάρβαρος.  
δέδοικά σ', ὃ πρεσβῦτα, μὴ πληγῶν δέει.  
φέρ' ἵδω, τί δρᾶς, ἦν τίς σε τύπτῃ;

489. *προβάλλω*: propose. Cf. 757. Very common in Plat., as *Rep.* vii. 538 d, τὰ μὲν λογισμῶν τε καὶ γεωμετριῶν καὶ πάσης τῆς προτασιδείας, ἥν τῆς διαλεκτικῆς δεῖ προτασιδεύθηναι, πασὶν οὖσι χρή προβάλλειν. Strep-siades takes the word lit., cast before, as in the familiar κνοὶ προβάλλειν. Similarly, he takes ὑφαρπάσει (490) in the sense of snap up, hence κυνηδὸν (491). Cf. *Ach.* 1180.

490. *μετεώρων*: see Introd. § 39.

491. *τί δαί*: the particld δαί does not occur in tragedy, but in the language of common life it was very common. It is always accompanied by τί or πῶς. τί δαί, always at the beginning of what one says, denotes vexation, surprise, or some other strong feeling, caused by what has just occurred. Cf. 1266. Sometimes τί δε is used in nearly or quite the same way. Cf. 481. — κυνηδὸν σιτήσομαι: Posidon. (in *Ath.* iv. 152 f), δικαλούμενος φίλος (of the Parthian king) χαμαὶ ὑποκαθήμενος ἐφ' ὑψηλῆς κλίνης

κατακειμένῳ τῷ βασιλεῖ τὸ παραβληθὲν ὥπ' αὐτοῦ κυνιστὶ σιτεῖται.

492. *ἄνθρωπος ἀμαθής*: not ἄνθρωπος, since these words form the pred.

493. *δέδοικά σε*: this kind of prolepsis — acc. for ὡνέρ with the gen. or περὶ with the dat. — is not very common. With this const. we must not confound that in which the acc. is the logical obj. of the leading verb, as Eur. *Med.* 282 f., δέδοικά σε . . . | μή μοι τὸ δρόσος παῖδ̄ ἀνήκεστον κακον. Xen. *Hell.* vi. 4. 32, ἰσχυρῶς ἔδεισαν οἱ Ἐλληνες αὐτὸν (Ίδσονα), μὴ τύραννος γένοντο. If we compare the last sent. with 144 f., it will be seen that the acc. αὐτὸν is analogous to Χαιρεφῶντα, not ψύλλαν. The usual const. in cases like the one before us is seen in Plat. *Prot.* 322 b, δείσας τερπτῷ γένει ἡμῶν μὴ ἀπόλοιτο πᾶν. But cf. Soph. *Phil.* 493 f. — *δέει* : indic., because the fear relates to a present state or fact. GMT. 46, n. 5.

494. *τύπτομαι*: I get a beating, rather than I take the beating.

## ΣΤΡΕΨΙΑΔΗΣ.

τύπτομαι,

495 ἔπειτ' ἐπισχὼν ὀλίγον ἐπιμαρτύρομαι,  
εἴτ' αὐθις ἀκαρῆ διαλιπὼν δικάζομαι.

## ΣΩΚΡΑΤΗΣ.

ἴθι νυν, κατάθου θοῖμάτιον.

## ΣΤΡΕΨΙΑΔΗΣ.

ἡδίκηκά τι;

## ΣΩΚΡΑΤΗΣ.

οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.

495. *ἐπιμαρτύρομαι*: like *ἀντεστόρ*, *call to witness* (*sc. τὸν παρόντας*). Cf. 1222. Hence ὀλίγον (*prob. neut.*) denotes a very short space of time.

496. *ἀκαρῆ*: *χρόνον* is usually supplied, but in Kr. *Spr.* 43, 3, 2, it is maintained that there never is an ellipsis of this word. It is certainly true that the neut. is freq. mistaken for the masc., as in *ἄφ' οὗ*, with which compare *εἰς δ.* It is possible that even in *ἀκαρῆ* we have a neut. pl.; for the word is sometimes used adv. without any reference to time, as *Vesp.* 541, 701. With *χρόνος*, it is usually employed as a neut. subst., *ἀκαρὲς χρόνου*. Cf. *Plut.* 244, *ἐπὶ ἀκαρεῖς χρόνου* (where Kock, however, reads *χρόνῳ* with the MSS. but against E. M.).

497. The fondness of Strepsiades for litigation, as just disclosed, so pleases Socrates that he at once resolves to receive him as a pupil. To the ceremonies of initiation belongs

the laying off of the cloak; but Strepsiades thinks this is a preparation for a flogging, which he now supposes was meant at 493. The garment is never returned. Cf. 856 ff., 1498.

498. *γυμνούς*: in the *χιτών* without the *ἱμάτιον*. Also in the ceremonies described in Dem. *De Cor.* 259 ff. it is implied that the clothes of those undergoing initiation were taken off. See on 254.

499. *φωράσων*: *to search for stolen goods*. When any one suspected that property stolen from him was in a particular house, he made a search (*φωρᾶν*) for it himself, but was required to wear as little clothing as possible, so that he might not carry with him what he claimed was stolen, and pretend to find it in the house. Plat. *Legg.* xii. 954 a, *φωρᾶν δὲν έθέλη τίς τι, γυμνὸς ή χιτωνίσκον ἔχων ἄξωστος, προομόστας τὸν νομίμους θεούς ή μὴν ἐλπίζειν εὐρήσειν, οὕτω φωρᾶν.*

## ΣΩΚΡΑΤΗΣ.

500 κατάθου. τί ληρεῖς;

## ΣΤΡΕΨΙΑΔΗΣ.

εἰπὲ δή νύν μοι τοδί·  
ἥν ἐπιμελὴς ὁ καὶ προθύμως μανθάνω,  
τῷ τῶν μαθητῶν ἐμφερῆς γενήσομαι;

## ΣΩΚΡΑΤΗΣ.

οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

## ΣΤΡΕΨΙΑΔΗΣ.

οἴμοι κακοδαίμων, ἡμιθυῆς γενήσομαι.

## ΣΩΚΡΑΤΗΣ.

505 οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ  
ἀνύστας τι δευρὶ θᾶττον.

## ΣΤΡΕΨΙΑΔΗΣ.

ἐσ τῷ χεῖρέ τιν  
δόσ μοι μελιτοῦτταν πρότερον· ὡς δέδοικ' ἔγω  
εἴσω καταβαίνων ὥσπερ εἰς Τροφωνίου.

503. **φύσιν**: Socrates means intellectual or spiritual nature, but Strepiaades understands physical nature or appearance.

504. **ἡμιθυῆς**: on account of his pallor and leanness. Cf. Aeschin. 3. 159, (*Δημοσθένης*) παριὸν ἡμιθυῆς ἐπὶ τῷ βῆμα εἰρηνοφύλακα ὑμᾶς αὐτὸν ἐκέλευε χειροτονεῖν.

505. **οὐ μή**: see on 296. Obs. that the second command, introduced by **ἀλλά**, is also expressed by the fut. indic. This is usual, but the imv. may also be used, as in 296 f. Cf. Ran. 202, 462, 525.

508. **εἰς Τροφωνίου**: for the ellipsis, see H. 730 a. The underground oracle of Trophonius (originally identical with *Ζεὺς χθόνιος*), near Lebadea in Boeotia, was very celebrated even in the time of Croesus (Hdt. i. 46. 12). After the Persian wars, the excesses practised in connexion with it became so serious that Cratinus composed a special play against them. Pausanias, who consulted the oracle in person, gives (ix. 39. 2-14) us a minute description of the ceremonies attending a consultation. After a preparatory purification, which lasted

## ΣΟΚΡΑΤΗΣ.

χάρει· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

## ΧΟΡΟΣ.

510        ἀλλ' ἴθι χαίρων τῆς ἀνδρείας  
                εἴνεκα ταύτης.  
εὐτυχία γένοιτο τάνθρωπῳ, ὅτι προήκων  
                ἐς βαθὺ τῆς ἡλικίας  
515 νεωτέροις τὴν φύσιν αὐτοῦ πράγμασιν χρωτίζεται  
                καὶ σοφίαν ἐπασκεῖ.

several days, and consisted of various sacrifices and ablutions, the votary drank of the fountains of *Forgetfulness* and of *Memory*, and, dressed in white linen underclothes (*Luc. D. Mort.* 3. 2), took in his hand a *honey-cake* (*μελιτοῦττα*, 507) with which to appease serpents and other beasts in the cave, and descended by means of a ladder into a tolerably spacious grotto. From this he passed feet foremost through a very narrow opening — *σπιθαμῶν* (*spans*) τὸ ἔδρος δύο, τὸ δὲ ὑψος σπιθαμῆς — into the room of the oracle proper. There he fell into a state of semi-consciousness (*Plut. Mor.* 592 e) from which he recovered with a severe headache. The visit was attended by such horrors that one could not laugh for a long time afterwards. In *Ath. xiv.* 614 a, the story is told of one who only through a miracle regained the power of laughing. Hence the proverb, used of a gloomy person, *εἰς Τροφωνίου μεμύνενται*. With this horrible cavern Strepsiades compares the mystic φροντιστήριον.

509. *ἔχων*: see on 131. Strepsiades and Socrates enter the thinking-shop. The stage is left empty.

510-628. The Parabasis (*παράβασις*). In the Old Comedy there was usually in each play a sort of interlude, in which the poet, through the Coryphaeus and the chorus, addressed the spectators and the judges. The name *παράβασις* (*παραβαίνειν*) is taken from the movement made by the Chorus when it brought itself face to face with the spectators. Cf. *Thesm.* 785, where the Chorus at the beginning of the parabasis says, *ἡμεῖς τοινυν ἡμᾶς αὐτὰς εὖ λέξαμεν παραβᾶσαι*. Eq. 508 f.; Ach. 628 f. The complete parabasis consisted of seven parts: 1) *κομμάτιον*; 2) *παράβασις* proper; 3) *μακρόν* or *πνῆγος*, recited by the Coryphaeus in one breath; 4) *στροφή* or *φθῆ*; 5) *ἐπίρρημα*; 6) *ἀντιστροφή* (*ἀντίστροφος*) or *ἀντφθῆ*; 7) *ἀντεπίρρημα*. There was a general metrical resemblance between the corresponding parts of different parabases. Our play wants the *πνῆγος*, which in other plays is composed in anapaestic dimeters. See Introd. § 18, foot-note. Further details will be found in the following notes, and also in the Appendix on *Metres*.

510-517. *Κομμάτιον*, the connecting link between the preceding scene and

ῷ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως  
τάληθῆ, νὴ τὸν Διόνυσον τὸν ἐκθρέψαντά με.  
520 οὕτω νικήσαιμί τ' ἔγώ καὶ νομιζούμην σοφός,

the *παρδβασις* proper, but not containing an introduction to the latter as is usual in other plays. The first two verses, 510f., may be, as Kock assumes with Bücheler, the remnant of an original anapaestic *κομμάτιον*, introducing a *παρδβασις* proper composed in this rhythm (i.e. in the *anapaestic tetrameter catalectic*) as in *Eq.* 498 ff.; but this assumption is not necessary. For, in the first place, the anapaests constituted a *march* for the withdrawal of Strepsiades and Socrates, and as soon as they were gone, the metre and rhythm could change within the *κομμάτιον*, as in *Vesp.* 1009 ff., where there is a striking parallel. There Bdelycleon and Philocleon are just outside the house and enter it marching to the time of *two* dimeters and *one* monometer, while in our passage Socrates and Strepsiades are at the very door of the thinking-shop, and enter it to the time of *one* dimeter and *one* monometer; and in both passages the metre and rhythm immediately change. In the second place, the *παρδβασις* proper is not necessarily in the same rhythm as the *κομμάτιον*, even when the latter is all composed in one rhythm. Cf. *An.* 676 ff., where a glyconic *κομμάτιον* precedes an anapaestic *παρδβασις*.

510. ἀλλ' οὐχι χαρέων: this farewell formula occurs also *Eq.* 498 and *Pax*, 729.—ἀνδρέας: although Strepsiades showed such timidity and was so reluctant to enter the thinking-shop, still the Chorus congratulates him on his bravery; the wonder was how he could enter at all.

513. δρι: quantity by position be-

fore a mute and a liquid at the beginning of a word is subject to the restrictions that apply to position *within* a word. See on 320. Here the passage being melic justifies the lengthening as in *Βαρύθρομος*, 313, and *πέτραν*, 507.

515. τὴν φύσιν αὐτοῦ: the exceptional pred. position of the gen. of the refl. pron. is usually regarded as being due to some special cause, such as emphasis. Kr. *Spr.* 47, 9, 18. Cf. 905; *An.* 475; *Pax*, 880; *Frg.* 579, τῇ κεφαλῇ σαντοῦ. Sometimes it is not certain whether *αὐτοῦ* or *αὐτοῦ* is to be read.

516. χρωτίσται: *tinges*, because he gives his nature, as it were, a new coat of paint, a new tint.

518–562. The *παρδβασις* proper, addressed to the spectators (*θεώμενοι*, 518) by the Coryphaeus, who speaks for and in the grammatical person of the poet. The corresponding part of the original play was entirely different in its now unknown contents, and was prob. in anapaestic tetrameters, as that was the usual metre for the purpose. See Introd. § 29.

519. ἐκθρέψαντα: because the dramatic art, to which Ar. had devoted himself and through which he had attained distinction, was consecrated to Dionysus. Cf. *Ran.* 886.

520 f. οὕτω . . . ὡς: so may I conquer . . . as, etc., i.e. as surely as I wish to gain the first prize . . . so surely may I win, etc. Cf. *Thesm.* 469 f., κανέντ  
γὰρ ἔγωγ', οὕτως δναμην τῶν τέκνων, |  
μισῶ τὸν ἔνδρα. *Luc. Philops.* 27, οὕτως  
δναμην τούτων (τῶν νιέων), ὡς ἀληθῆ  
πρὸς σὲ ἔρω.

ώς ύμᾶς ἡγούμενος εἶναι θεατὰς δεξιοὺς  
 καὶ ταύτην σοφώτατ' ἔχει τῶν ἐμῶν κωμῳδιῶν  
 πρώτην ἡξίωσ' ἀναγεῦσ' ύμᾶς, ἥ παρέσχε μοι  
 ἔργον πλεύστον· εἴτ' ἀνεχώρουν ὑπὸ ἀνδρῶν φορτικῶν  
 525 ἡττηθεῖς, οὐκ ἄξιος ὅν· ταῦτ' οὖν ύμῶν μέμφομαι  
 τοὺς σοφοῖς, ὃν εἰνεκὲν ἔγὼ ταῦτ' ἐπραγματευόμην.  
 ἀλλ' οὐδὲ ὁς ύμῶν ποθὲ ἐκὼν προδώσω τοὺς δεξιούς.  
 ἐξ ὅτου γάρ ἐνθάδ' ὑπὸ ἀνδρῶν, οἷς ἥδυ καὶ λέγειν,  
 ὁ σώφρων τε χῶ καταπύγων ἄριστ' ἡκουσάτην,

**523. πρώτην:** so Kock, supplying αὐτήν and letting πρώτην, as well as σοφώτατ' ἔχειν, govern κωμῳδιῶν, and taking ἀναγεῦσαι in the sense of *taste again*, in reference to a second performance. This interpretation evidently requires εἴτ' ἀνεχώρουν in 524 to be taken in a purely adversative sense, and Kock connects this clause in a rather unnatural way with the rel. clause ἥ παρέσχε κτέ. But the reading of the MSS., πρώτους, may be correct; for ἀναγεῦειν does not necessarily imply repetition (compare ἀναπέισθαι, *test, prove*), and the poet might have first produced his play before some other audience, — in the theatre at the Piraeus, for instance. It was natural enough that young dramatists should try their fortune in minor theatres before producing plays in the great city theatre.

**524. ἔργον πλεύστον:** acc. to many this was the labor bestowed upon the study of the doctrines ridiculed, but the play does not show very evident traces of this sort of work. — εἴτα: *then, thereupon*, including the adversative notion, *still*. — διδρῶν: his rivals at the time of the first performance, B.C. 423, esp. Amipsias (see on *Ran.* 14), for the other, Cratinus, is posi-

tively commended in *Ran.* 357 and *Eg.* 526. — φορτικῶν: *vulgar, coarse*, a word not unfrequently used in reference to low comedy. Cf. *Vesp.* 66. Arist. *Eth. N.* iv. 8. 8, οἱ τῷ γελοιῷ ὑπερβάλλοντες βωμολόχοι δοκοῦσιν εἶναι καὶ φορτικοί.

**525. ἄξιος:** sc. ἡττηθῆναι. Cf. Soph. *Ant.* 894 f., πασῶν γυναικῶν ὃς ἀναξιωτὴ | κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φίλει.

**527. οὐδὲ ὡς:** *not even thus.* When preceded by emphatic καὶ, μηδέ, or οὐδὲ, ὡς is used as the equiv. of οὐτως even in Att. prose. Cf. Xen. *Anab.* i. 8. 21, οὐδὲ ὡς ἐξῆχθη διώκειν. — προδώσω: by retiring from dramatic activity, or stooping to τὰ φορτικά.

**528. ἐκ τούτου:** the correl. clause begins with ἐκ τούτου, 533. — ἐνθάδε: *here, in the theatre.* — οἰς ἥδυ καὶ λέγειν: for the reason that λέγειν τινὶ is merely *tell one something*, and is not synonymous with λέγειν πρός τινα or διαλέγεσθαι τινὶ, Kock regards the phrase as corrupt, and suggests οἴσιν δίκης μέλει. Cf. Soph. *Phil.* 1036, θεοῖσιν εἰ δίκης μέλει. A less violent change would be οἷς ἥ δίκη μέλει.

**529.** In the first comedy of Ar., the Δαιταλῆς, two brothers, Σώφρων and Καταπύγων, were contrasted with

530 κάγώ, παρθένος γάρ ἔτ' ήν κούκ εξῆν πώ μοι τεκεῖν,  
 ἔξεθηκα, παῖς δ' ἔτέρα τις λαβοῦσ' ἀνείλετο,  
 ύμεις δ' ἔξεθρέψατε γενναίας κάπαιδεύσατε·  
 ἐκ τούτου μοι πιστὰ παρ' ὑμῶν γνώμης ἔσθ' ὄρκια.  
 νῦν οὖν Ἡλέκτραν κατ' ἐκείνην ἥδ' ή κωμῳδία  
 535 ζητοῦντ' ἥλθ', ην που πιτύχῃ θεαταῖς οὕτω σοφοῖς·  
 γνώσεται γάρ, ηνπερ ἰδη, τάδελφοῦ τὸν βόστρυχον.  
 ὡς δὲ σώφρων ἐστὶ φύσει, σκέψασθ· ἥτις πρῶτα μὲν  
 οὐδὲν ἥλθε ράψαμένη σκυτίον καθειμένον,

each other, just as the λόγος δίκαιος and the λόγος ἄδικος are in the *Clouds*. That play received the second prize (B.C. 427). See Introd. § 33.—ἄριστ' ήκουσάτην: as pass. of ἄριστα λέγειν.

530. As an unmarried woman shrinks from owning her child, so the youthful poet through modesty did not bring out the play in his own name; or, with Teuffel and others, "as an unmarried woman did not possess the legal right to bear children (her children were not *legitimate*), so the young poet did not yet have the right to bring out a play (*χορὸν αἰτεῖν*) in his own name. This would imply that in B.C. 427 he was not yet twenty years old."

531. Although exposure of infants was discountenanced by the people as an offence against Ζεὺς δράγμιος, δέποτης τῶν ἀμαρτημάτων τῶν περὶ τὰ γένη, still it was not expressly forbidden by law, acc. to Kock.—παῖς ἔτέρα: prob. the poet and actor Philonides. He is the nurse who takes the infant, and it is cared for and brought up by the Athenian people (532), who, by their applause, secured for the play the second prize, which was no small honor for the first attempt of a poet.

533. παρ' ὑμῶν: *from you*. So

Xen. *Cyr.* iv. 2. 13, Ινα ἔχων καὶ σὺ πιστὰ παρ' ὑμῶν πορεύηται.

534. In Aesch. *Cho.* 168 ff., Electra discovers that her brother is at hand by a lock of hair which she recognizes as his. Here the lock of hair is the applause of the spectators. See Introd. § 33.

538. We can best understand the passage beginning with this verse by comparing it with *Ran.* 1-34. The poet does not condemn the use, but the abuse, of such methods of amusing, for he employs them himself in some of his plays, and to some extent even in this. He merely censures the practice of using such means to conceal the want of art and more serious substance (542), and thereby giving the chief prominence to what is admissible as a mere accessory. Consequently the occurrence even in the *Clouds* of devices mentioned in this passage cannot be employed as a means for distinguishing between what belongs to the first play and what to the revision. See also on 543.—σκυτίον καθειμένον: demissum phallum. The phallus was very common in the Old Comedy, and is freq. seen in ancient representations of comic costume. Ar. himself introduced it in some of his plays.

έρυθρὸν ἐξ ἄκρου, παχύ, τοὺς παιδίοις ἵν' γέλως·  
 540 οὐδὲ ἔσκωψε τοὺς φαλακρούς, οὐδὲ κόρδαχ' εἴλκυσεν,  
 οὐδὲ πρεσβύτης ὁ λέγων τάπη τῇ βακτηρίᾳ  
 τύπτει τὸν παρόντ' ἀφανίζων πονηρὰ σκάμματα,  
 οὐδὲ εἰσῆξε δῆδας ἔχουσ', οὐδὲ ίὸν βοᾷ,  
 ἀλλ' αὐτῇ καὶ τοῖς ἐπεσιν πιστεύοντος ἐλήλυθεν.  
 545 κάγῳ μὲν τοιοῦτος ἀνὴρ ὃν ποιητὴς οὐ κομῶ,  
 οὐδὲ ὑμᾶς ζητῶ ἔξαπατάν δἰς καὶ τρὶς ταῦτ' εἰσάγων,  
 ἀλλ' ἀεὶ καινὰς ἴδεας εἰσφέρων σοφίζομαι,  
 οὐδὲν ἀλλήλαισιν ὅμοίας καὶ πάσας δεξιάς.

539. Cf. Eupol. 248 ff., τοῦτον ἔστι σοι | τὸ σκῶμπον ἀσελγὲς καὶ Μεγαρικὸν καὶ σφόδρα | ψυχρὸν· γελῶσιν, ὡς δρῆσ, τὰ παιδία. — παιδία: a *adulescentuli* acc. to Fritzsche, *slaves* acc. to Richter. *Children* could hardly have been admitted to comic performances at that period; but it may well be that Ar. contemptuously characterizes as “children” all who could be amused by such means.

540. φαλακρός: the poet himself was bald. Cf. Pax (B.C. 421), 787 ff. Eupol. 82, κάκεινος τοὺς Ἰττέας συνεπόιησα τῷ φαλακρῷ τούτῳ κάδωρσάμην. — κόρδακα: an unseemly dance introduced from Asia, freq. produced in comedy, but disgraceful in private life. Concerning the associates of Philip, it is asserted in Dem. *Olyn.* II. 18, εἴ τις σάφρων ή δίκαιος ἄλλως, τὴν καθ' ἡμέραν ἀκρασίαν τοῦ βίου καὶ μέθην καὶ κορδακισμοὺς οὐ δυνάμενος φέρειν, παρεώσθαι (*was put aside, slighted*). — εὐκυνεύειν: of the dance also Pax, 328, ἐν μὲν οὖν τοιτὶ μ' ἔσοντος ἐλκύσαι. Cf. Ter. *Ad.* iv. 7. 34, tu inter eas restim ductans saltabis. The augment points to σελκ- as the root, Lat. *sulc-* in *sulcus*.

541. πρεσβύτης . . . τάπη: the actor

*representing an old man, viz. in the Προσωπλοτοι of Eupolis.* — τὰ ἔπη: generally designates the dialogue as distinguished from the choric odes (μέλη). Cf. Ran. 862. But in Eq. 508, it is used of the parabasis.

542. ἀφανίζων: concealing, disguising; differently used in 972.

543. It is remarkable that this very play begins with *ἰοὺς ιοῖς*, and in the closing scene we find both *ἰοὺς ιοῖς* and the torch; and yet, acc. to the sixth ἵπθεσις the revision both of the closing scene and of the parabasis was completed. But see on 538.

544. ἀληθίνειν: not materially different from the aor. in 535 and 538.

545. οὐ κομῶ: do not plume myself. See on 14. Cf. Plut. 170, μέγας δὲ βασιλεὺς οὐχὶ διὰ τοῦτον κομᾶς; *Vesp.* 1317, ἐπὶ τῷ κομᾶς; This may also be a humorous allusion to the poet's own baldness.

547. καινὰς ἴδεας: new plots, including the mode of treatment,—the same as the *έργηματα* of 561, and corresponding in part to the *μῦθος* of tragedy. Some understand *fashions, styles*. — σοφίζομαι: exercise skill. Some take *ἴδεας* as its obj. and render *cleverly devise*.

ὅς μέγιστον ὄντα Κλέων' ἔπαισ' ἐς τὴν γαστέρα,  
 550 κούκι ἐτόλμησ' αὐθίς ἐπεμπηδῆσ' αὐτῷ κειμένῳ.  
 οὗτοι δ', ὡς ἅπαξ παρέδωκεν λαβὴν Ὑπέρβολος,  
 τοῦτον δείλαιον κολετρώσ' ἀεὶ καὶ τὴν μητέρα.  
 Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστος παρείλκυσεν

549. **μέγιστον δύναται**: temporal partic., referring to the period immediately succeeding the capture of the Spartans on Sphacteria, at which time the poet in the *Knights* assailed Cleon when at the height of his power and glory.—*ἐς τὴν γαστέρα*: i.e. where he would feel it very sensibly. Cf. Nicol. Com. 7, ἄφνω δὲ πληγεῖς εἰς μέσην τὴν γαστέρα.

550. **οὐκ ἐτόλμησα**: *had not the effrontery, disdained*. — **καράψῃ**: *when down, prostrated by the Knights*, — not *when dead*. For the metaphor, see on 126. Cleon is, indeed, often mentioned in plays after the *Knights*, but only incidentally.

551. **οὐτοις**: the poet's competitors. — **λαβήν**: *a hold*, the metaphor being taken from wrestling. In this sense were used **λαβῆν διδόναι** (*Eg.* 841. Dem. *Prooem.* 2, *τοῖς ἐπιβουλεύοντις λαβὴν δάσσετε*), or **λαβῆν ἐνδιδόναι** (*Eg.* 847; *Lys.* 671), or **λαβῆν παραδιδόναι** as here (cf. Plut. *Cic.* 20, **λαβὴν οὐδεμίαν παρέδωκεν**), or **λαβῆν παρέχειν** (*Plat. Rep.* viii. 544 b, **δωσειρ παλαιστῆς τὴν αὐτὴν λαβὴν πάρεχε**). The Schol. defines **ἀφορμὴ μέμψεως**. Cf. Cic. *Planct.* 34, **ansam reprehensionis**. — **Ὑπέρβολος**: this man had acquired considerable property by dealing in lamps (cf. 1065; *Eg.* 739, 1315), and had attained some political influence under Cleon. He seems to have been distinguished chiefly for sharp trickery (cf. 876; *Ach.* 846; *Eg.* 1304; *Vesp.* 1007), and, acc. to Thuc., this, rather than dangerous power, induced

the people to ostracize him, 417 B.C. He was slain in Samos during the disturbances of the year 411. Thuc. viii. 73. 2, *Ὑπέρβολὸν τινὰ τῶν Ἀθηναίων, μοχθῆρὸν ἐνθραπόν, ὑστρακισμένον οὐ διὰ δυνάμεως καὶ ἀξιώματος φόβον ἀλλὰ διὰ πονηρίαν καὶ αἰσχύνην τῆς πλειᾶς, ἀποκτείνουσι*. What the **λαβὴ** in the case before us was, is not certain. Some think it refers to the fact that his reputation had suffered from a charge of embezzlement, while Bücheler identifies it with the occurrence alluded to in 623 ff. See on 557.

552. **δεῖλαιον**: not attrib. with *τοῦτον*, but pred., just as it is added to the subj. in 12, *οὐ δύναμαι δεῖλαιος εἴθειν*. It is most common in the formula *οὐδεὶς δεῖλαιος*. In comedy it never takes the art., in tragedy rarely; so that the reading of Herwerden and Geel, *οὐ τὸν δεῖλαιον . . . μητέρα*, even if otherwise satisfactory, is to be suspected. — **τὴν μητέρα**: she is satirized in *Theom.* 842 ff. for usury, and in Herripp. 9, for drunkenness and impurity.

553. **Εὔπολις**: of Athens, one of the most celebrated poets of the Old Comedy (Hor. *Sat.* i. 4. 1), born about 446 B.C. When seventeen years old he produced his first piece upon the stage, prob. under the name of another, as Ar. did. He died after the year 412, and before the end of the Peloponnesian war. The story that Alcibiades had him drowned on the voyage to Sicily is false. — **Μαρικᾶν**: see Introd. § 29. Under this non-Hellenic, prob. Persian, name,

έκστρεψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς,  
 555 προσθεὶς αὐτῷ γραῦν μεθύσην τοῦ κόρδακος εἶνεχ', ἦν  
 Φρύνιχος πάλαι πεποίηχ', ἦν τὸ κῆτος ἥσθιεν.  
 εἴθ' Ἐρμιττός αὐθὶς ἐποίησεν εἰς Ὀπέρβολον·  
 ἄλλοι τ' ἡδη πάντες ἐρείδουσιν εἰς Ὀπέρβολον  
 τὰς εἰκόνας τῶν ἐγχέλεων τὰς ἐμὰς μιμούμενοι.

Eupolis attacked Hyperbolus, just as Ar. attacked Cleon in the *Knights*. — *παρελκυούεν*: dragged upon the stage; *παρά* as in *πάροδος* (of the Chorus), *παρελθεῖν* (of an orator, as in Thuc. vi. 15. 3). So *παρέγειν*, *Ran.* 1054.

554. *έκστρεψας*: see on 88. The *Μαρικᾶς* is prob. referred to also in Frg. 149, ἐκ δὲ τῆς ἑμῆς χλανίδος τρεῖς ἀπληγίδας ποιῶν, *making three cloaks* (the *Μαρικᾶς* and two other plays) *out of my robe* (the *Knights*). For the incisive defence of Eupolis, see note on *φαλακρούς*, 540.

555. *γραῦν*: the mother of Hyperbolus. Crates had already brought drunken persons upon the stage.

556. *Φρύνιχος*: the comic poet of this name (there were also a tragic poet and a statesman of the same name), the son of Eunomidas, was an author of considerable importance, though not received, it seems, into the canon by the Alexandrians. He contended several times with Ar.; against the *Birds*, for instance, with the *Μούτροπος*, which attained the third grade, and against the *Frogs* with the *Μούσαι*, which received the second prize. He died, prob. in Sicily, before Ar. — It seems that Phryniichus had produced in one of his plays a drunken old woman, who danced the *κόρδαξ*, and, in the travestied character of Andromeda, was exposed to a sea-monster. Eupolis imitated this device for the purpose

of ridiculing the mother of Hyperbolus. A similar travesty of the tragic character Andromeda is found in *Thesm.* 1058 ff., and possibly also in *Plat. Com.* 55. — *ἥσθιεν*: *was for eating*; conative impf.

557. *Ἐρμιττός*: also a poet of the Old Comedy, somewhat older than Eupolis and Ar., a violent opponent of Pericles, whom he assailed, together with Aspasia. In the *Ἀρτοτάλιδες* (*Bread-women*) he attacked Hyperbolus.

558. The idea is, “and presently others make an attack *all together* upon the *single* Hyperbolus.” Some read *ἄλλοι*, however, and render *all the rest*. — *πάντες*: Plut. *Alc.* 13, ἦν δέ τις Ὀπέρβολος, οὗ μέμνηται μὲν ὁς ἀνθράκων πυγῆρος καὶ Θουκυδίδης (viii. 73. 2), τοῖς δὲ κωμικοῖς διοῦν τὰ σι διατριβὴν ἀεὶ σκωττόμενος ἐν τοῖς θεάτροις παρεῖχεν. The comic poet Plato is esp. meant, who attacked Hyperbolus in a play named after him and may have borrowed some of the details from the *Knights*. — *ἐρείδουσιν*: in the act. this verb means *lean* one thing against another, then *press*, in a hostile sense, as Hom. *Il.* xiii. 131, *ἀσπὶς ἔρ' ἀσπὶς*’ *ἔρειδε*, *κέρυς κέρυν*, *ἀνέρα δ' ἀνήρ*. In the metaphorical sense, *press hard upon*, it is seemingly intr. In the mid. it is used of mutual contest, as in 1375. Cf. Hom. *Il.* xxiii. 735, *μηκέτ' ἔρειδεσθον*.

559. *τὰς εἰκόνας κτέ.*: *the image*

560 ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·  
 ἦν δὲ ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθε εὐρήμασι,  
 ἐς τὰς ὥρας τὰς ἔτέρας εὖ φρονεῦν δοκήσετε.

ὑψιμέδοντα μὲν θεῶν

(Στροφή.)

Ζῆνα τύραννον ἐς χορὸν  
 565 πρώτα μέγαν κικλήσκω·

τόν τε μεγασθενῆ τριάντας ταμίαν,

γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἄγριον μοχλευτήν·  
 καὶ μεγαλώνυμον ἡμέτερον πατέρ', Αἰθέρα

570 σεμνότατον, βιοθρέμμονα πάντων·

τόν θ' ἵππονάμαν, ὃς ὑπερλάμπροις ἀκτίσιων κατέχει  
 γῆς πέδον, μέγας ἐν θεοῖς ἐν θυητοῖσί τε δαίμων.

575 ὁ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε·

ἢδικημέναι γάρ νῦν μεμφόμεσθε ἐναντίον.

(simile) of the eels. Cf. Eq. 864 ff., where the sausage-dealer says to Cleon, "Your case is like that of those who fish for eels: whenever the pond is still they catch nothing, but if they stir the mud up and down they take; and you catch if you disturb the city."

562. ἐς τὰς ὥρας τὰς ἔτέρας: unto (until) the other seasons, i.e. always. Cf. Ran. 380; Thesm. 950, ἐκ τῶν ὥρων ἐς τὰς ὥρας. Eur. Iph. A. 122, εἰς τὰς ἄλλας ὥρας.

Here is the place for the *μακρόν* or *πνῖγος*. See general note on the *parabasis*, 510 ff., and Introd. § 18, foot-note.

563-574. The *στροφή* or *φθή*. In this and the antistrophe (595-606) the Olympian gods are no longer superseded, though 570 might suggest the religion of the sophists.

566 f. Poseidon, as *ἐνοσίχθων* or *ἐννοσίχταος*, is meant. He is comically conceived as heaving with a lever.

570. *Αἰθέρα*: here not to be distinguished from *Ἄηρ*.—*βιοθρέμμονα*: cf. Eur. Frg. 99, τὸ δυστυχὲς θίου | ἐκεῖθεν ἔλαβες, οὐεν δύασιν ἤρξατο | τρέφειν (sc. θίου) ὅδ' αἰθήρ, ἐνδιδοὺς θυητοῖς πνοῖς.

571. *ἵππονάμαν*: Helios, as driver of the chariot of the sun.

574. *δαίμων*: the Greeks called the gods *δαίμones*, in so far as they exercised any direct influence upon human affairs. Sometimes, however, *δαίμones* is used instead of *θεοί* merely for the sake of variety.

575-594. The *ἐπίρρημα*. The spectators are still addressed; but now it is no longer the poet who addresses them through the Chorus, but the Chorus resumes its rôle of Clouds, so that we are partly in the play again and partly in the reality.

575. *σοφώτατοι*: the spectators could be so addressed in the second *Clouds* as well as in the first. Cf. 535, and see Introd. § 30.

πλεῖστα γὰρ θεῶν ἀπάντων ὡφελούσαις τὴν πόλιν  
δαιμόνων ἡμῖν μόναις οὐθὲντ' οὐδὲ σπένδετε,  
αἴτινες τηροῦμεν ὑμᾶς. ἦν γὰρ ἦ τις ἔξοδος  
580 μηδενὶ ξὺν νῷ, τότ' ἥ βροντῶμεν ἥ ψακάζομεν.  
εἴτα τὸν θεοῖσιν ἔχθρὸν βυρσοδέψην Παφλαγόνα  
ἥντιν' ἥρεῖσθε στρατηγόν, τὰς ὄφρῦς συνήγομεν  
κάποιοι υἱοί δεωά· βροντὴ δ' ἐρράγη δι' ἀστραπῆς·  
ἥ σελήνη δ' ἔξελειπε τὰς ὁδούς· ὃ δ' ἥλιος  
585 τὴν θρυαλλίδ' εἰς ἑαυτὸν εὑθέως ξυνελκύσας

577. Pan sends the Athenians a message of similar reproach through the courier Phidippides, Hdt. vi. 105. Cf. 608 ff.

579. *ἔξοδος*: in the military sense.

580. *βροντῶμεν*: thunder or rain was regarded as an omen from Zeus (*διοσμύτια*), and led to an adjournment of the assembly. Cf. Ach. 131. A similar usage among the Romans is well known.

581. *εἴτα*: accordingly, forming the transition from a general proposition to a special application, which illustrates its correctness. — *βυρσοδέψην Παφλαγόνα*: cf. Eq. 44. Cleon was neither *Paphlagonian* nor tanner. His father was the owner of an extensive tannery in which many slaves were employed. As to *Παφλαγών*, used several times by Ar. to designate Cleon, Kock regards it as a play upon *ταφλάξω*, *splutter*. The word is otherwise synonymous with *barbarian*.

582. *ἥρεισθε*: for the time of this occurrence, see Introd. § 30. Note the force of the impf. as compared with the aor. in 587. — *τὰς ὄφρῦς*: cf. Plut. 756, *ὄφρῦς συνῆγον ἐσκυρώπασσόν θ' ἀμα*.

583. *ἐποιοῦμεν δεινόν*: see on 388. — *βροντὴ δ' ἐρράγη κτέ.*: a seeming

parody on Soph. Frg. 507, *οὐρανοῦ δέππο | κατραψε, βροντὴ δ' ἐρράγη δι' ἀστραπῆς.*

584 f. It is uncertain what natural phenomenon is meant here. See Introd. § 30. If the heavenly bodies were merely obscured by clouds, the language used is absurd; whereas eclipses cannot be meant because the phenomenon affected sun and moon simultaneously, and the moon could not be said *ἔκλείπειν τὰς ὁδούς* at the time of a solar eclipse any more than at any conjunction of sun and moon. In any case, there was no eclipse synchronous with any known election of Cleon as general.—It is striking that the Clouds begin to tell what they did, but become so absorbed with the subject-matter that they tell also what the sun and moon did; and especially is this remarkable if reference is made merely to a storm-cloud, for in this case they might more pointedly have said that *they* obscured the sun and moon.

585. The sun is conceived of as a lamp, and in this form personified. In a similar humorous personification, Strattis, 46, says, *εἴθ' ἥλιος μὲν πειθεται τοῖς ταινίοις, | δταν λέγωσιν. ξεχ', δ φίλ' ἥλιε*, on which Poll. ix.

οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.  
 ἀλλ' ὅμως εἰλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν  
 τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τὸν θεοὺς  
 ἄττ' ἀν ὑμεῖς ἔξαμάρτητ' ἐπὶ τὸ βέλτιον τρέπειν.  
 590 ὡς δὲ καὶ τοῦτο ξυνοίσει, ῥᾳδίως διδάξομεν.  
 ἦν Κλέωνα τὸν λάρον δάρων ἐλόντες καὶ κλοπῆς  
 εἴτα φιμώσητε τούτουν τῷ ξύλῳ τὸν αὐχένα,  
 αὐθίς ἐσ τάρχαιον ὑμῶν, εἴ τι καξημάρτετε,  
 ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεται.  
 595 ἀμφὶ μοι αὐτε, Φοῖβ' ἄναξ, ('Ἀντιστροφή.)

123, remarks that children were accustomed so to exclaim δπόταν νέφος ἐπιδρόμη τὸν θεόν.

587. φασὶ γέρ κτέ.: the 'Αθηναίων δυσβουλία had become proverbial. Cf. Eupol. 214, ὁ πόλις, πόλις, | ὁ εὐτυχὴς εἰ μᾶλλον η φρονεῖς καλῶς. The opinion that the gods cared for the Athenians out of all proportion to their merit is represented in our passage as being general (*φασὶ*), whereas in Eccl. 475 ff., after the unhappy issue of the war, this same saying is ascribed merely to the aged, τῶν γεραιτέρων.

588. ταῦτα: we should expect ἄττ' ἀν μέντοι . . . ταῦτα κτέ. Prob. the true explanation is that the clause preceding ταῦτα is treated as being equiv. to φασὶ γάρ πολλὰ μετὰ δυσβουλίας ἐν τῇδε τῇ πόλει πράττεσθαι, and the rel. clause is exegetical.

591. λάρον: with reference to his greedy avarice, the *gull* being proverbially voracious. So in Eq. 956, Cleon's seal is λάρος κεχηνὼς ἐπὶ πέτρας δημηγορῶν.

592. φιμώσητε . . . τῷ ξύλῳ: muzzle with the collar, humorous for put his neck in the collar. As this would keep him from swallowing large objects,

as gulls do, it is called *muzzling*. The ξύλον was an instrument of punishment either for the ankles or the neck, and the technical expression for employing it was ἐν τῷ ξύλῳ δεῖν, whence Kock, with others, introduces ἐν, with aphaeresis, into the present passage, as seen in the text.

594. συνοίσεται: eveniet in partem meliorem. Elsewhere in Att. the act. is so used; but Hdt. employs the mid., as iv. 15, 16, v. 82, 6, etc.

595–606. The ἀντιστροφή (ἀντίστροφος), or ἀντιφθή.

595. ἀμφὶ μοι . . . ἄναξ: the υψος ὄρθιος — orthian (high-pitched) strain — of Terpander began, ἀμφὶ μοι ἀτρις ἄναχθ' ἑκατήβολον φέρν. So H. Hom. 18. 1, ἀμφὶ μοι Ἐρμείασ φίλον γένον τύνετε, μοῦσα. Eur. Tro. 511, ἀμφὶ μοι Ἰλιον, δ μοῦσα, κεισον. The pron. *μοι* does not depend on ἀμφὶ. The latter usually governs a following acc. as in ἀμφὶ μοι Ἰλιον κεισον, with which may be compared, πρός σε τῆς δεξιᾶς, πρός σε γονάτων (see on 784). Hence ἀμφὶ μοι is preferable to ἀμφ' ἐμοί (see on 455). Sometimes *μοι* is not inserted at all, as H. Hom. 33. 1, ἀμφὶ Διὸς κούρους ἐλικάπιδες

Δῆλιε, Κυνθίαν ἔχων  
ὑψικέρατα πέτραν·

ἢ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις  
600 οἶκον, ἐν φέρα σε Λυδῶν μεγάλως σέβουσιν·  
ἢ τ' ἐπιχώριος ἡμετέρα θεός, αἰγύδος  
ἡνίοχος, πολιοῦχος Ἀθάνα·

**Ἵσπετε μοῦσαι.** It is prob. that this was always the case when the first pers. was the subj. of the verb connected with the prep., as *H. Hom.* 7. 1 f., ἀμφὶ Διάνυσον . . . μνήσομαι; 22. 1, ἀμφὶ Ποσειδῶνα, θεὸν μέγαν, ἄρχομ' ἀείδειν. In *Hom. Od.* viii. 266 f., αὐτὰρ δὲ φορμίζων ἀνεβάλλετο (struck up, began) καλὺν ἀείδειν ἀμφὶ Ἀρεος φιλότητος ἑντεφάνου τὸν Ἀφροδίτην (where the prep. takes the gen.) some see an evidence that the formula was much older than Terpander. As to our passage we must assume either that it was meant to be ridiculous or else that consciousness of the origin of the formula had been lost. The emendation *αὐτοῦ* for *ἀντεῖ* has been proposed, the ellipsis of something like *ἀδέτω ή φρήν* being assumed. From the freq. close collocation of *ἀμφὶ* and *ἄνακτα* in the *προσίμων* or *ἄναβολῃ* of the dithyramb, there was formed a verb *ἀμφιανάκτειν*, equiv. to *προσιμάξεσθαι* or *ἄναβάλλεσθαι*.

597. **ὑψικέρατα πέτραν:** cf. E. M. 504, 3, κέρατα γὰρ καλοῦσι πάντα τὰ ἄκρα, ὡς φησι Πίνθαρος· ὑψικέρατα πέτραν. Compare the German *-horn* in such names as *Matterhorn*, which are very common in Switzerland. Strab. x. 5. 2, ἡ Δῆλος ἐν πεδίῳ κειμένην ἔχει τὴν πόλιν καὶ τὸ ιερὸν τοῦ Ἀπόλλωνος· ὑπέρκειται δὲ τῆς πόλεως δρός ὑψηλὸν δὲ Κύνθος καὶ τραχύ. In fact it is about three hundred and fifty feet high. In Ov. *Met.* ii. 221, it is

mentioned among the mountains set on fire by the near approach of Phaethon with the chariot of the sun.

598. **μάκαιρα:** Artemis. Ephesus is often regarded as being in Lydia. Hdt. i. 142. 12, αἴτε δὲ ἐν τῷ Λυδίῃ· Ἐφέσος, κτέ.—**πάγχρυσον οἶκον:** the famous temple of Artemis was built, about 600 B.C., by Cherasphon of Cnossus, and was set on fire by Herodotus on the night in which Alexander the Great was born, but was restored with still greater splendor. Plin., *N. H.* xxxvi. 14. 21, describes the later temple without discriminating accurately from the earlier; but even the older temple is always reckoned among the wonders of Hellenic art. Cf. Hdt. ii. 148. 8. It owed its treasures chiefly to the liberality of Croesus. Cf. Hdt. i. 92. in.

601. **ἢ τ' ἐπιχώριος κτέ.:** obs. that this nom. is used in address (see on 265) and belongs to a series which begins with a *voc.* — **ἡμετέρα:** the Clouds speak as Athenian citizens. So in *Ran.* 1501 Pluto says *σφές πόλιν τὴν ἡμετέραν*, where the emendation *ἡμετέραν* has been resorted to. Cf. *Av.* 828.

602. **ἡνίοχος:** an epigram in Steph. Byz. under Μλῆτος calls Timotheus καθάρας δεξιὸν (*clever*) *ἡνίοχον*. Cf. Pind. *Nem.* 6. 111, χειρῶν τε καὶ ισχύος ἡνίοχον.—**πολιοῦχος:** cf. *Eq.* 581; *Av.* 827; *Thebes.* 1140, Παλλαδῖα δεῦρο καλεῖν νόμος ἐς χορόν, η πόλιν ἡμετέραν ἔχει.

Παρνασίαν θ' ὃς κατέχων πέτραν σὺν πεύκαις σε-  
λαγεῖ

605 Βάκχαις Δελφίσιν ἐμπρέπων, κωμαστὴς Διόνυσος.  
 ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,  
 ἡ Σελήνη συντυχοῦσ' ἡμῖν ἐπέστειλεν φράσαι,  
 πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς ξυμμάχοις·  
 610 εἶτα θυμαίων ἔφασκε· δεωὰ γὰρ πεπονθέναι  
 ὠφελοῦσ' ὑμᾶς ἄπαντας οὐ λόγοις, ἀλλ' ἐμφανῶς.  
 πρῶτα μὲν τοῦ μηνὸς εἰς δᾶδ' οὐκ ἔλαττον ἡ δραχμῆν,  
 ὥστε καὶ λέγειν ἄπαντας ἔξιόντας ἐσπέρας·  
 μὴ πρήγ, παῖ, δᾶδ', ἐπειδὴ φῶς Σεληναίης καλόν.

603. Cf. Ran. 1211 ff. Paus., after speaking of the ascent of Parnassus, says, x. 32. 7, τὰ δὲ νεφῶν τέ ἔτοις ἀνωτέρω καὶ αἱ θυιδεῖς ἐπὶ τούτοις τῷ Διονύσῳ καὶ τῷ Ἀπόλλωνι μαίνονται. These orgies are often mentioned by poets. Cf. Soph. Ant. 1126 ff. Even Attic women went to Phocis to participate in them.

604. σὺν πεύκαις: cf. Eur. Ion, 716 f., (Παρνασσοῦ), Ἰνα Βάκχιος ἀμφιπόρους ἀνέχον πεύκας | λαυφηρὰ πηδᾶ νυκτιπόλοις ἄμα σὺν Βάκχαις.—σελαγεῖ: second pers. mid.; cf. 285; Ach. 924. The mid. and pass. ending -ει for -η has been called in question, it being claimed that this is a corruption of later times, such as converted τῇ into τεῖ, δίκῃ into δίκει, etc., or in some cases a remnant of the old orthography in which E was used for H. As to βούλει, οἴει, δψει, further testimony is wanted. But see H. 384.

606. κωμαστῆς: cf. Eur. Bacch. 1168, δέχεσθε κῶμον εἴους θεοῦ. Such a Bacchic procession (*κώμος*) is found in the parodus of the *Frogs*.

607-626: the ἀντετίρρημα. In the ἀντετίρρημα the Clouds made a complaint of their own; here they make one in

behalf of the moon, whom they had met when they were starting.

609. χαίρειν: cf. Luc. Laps. 3, πρῶτος (τὸ χαίρειν) Φειδιππίδης δὲ ἡμεροδρομῆσας λέγεται ἀπὸ Μαραθῶν ἀγγέλων τὴν νίκην εἰπεῖν πρὸς τοὺς ἄρχοντας· Χαίρετε, νικῶμεν, καὶ τοῦτο εἰπὼν συναποθανεῖν. ἐν ἐπιστολῇ δὲ (an official dispatch, for it had long since been common in private letters) ἀρχῆ Κλέων ἀπὸ Σφακτηρίας πρῶτον (πρῶτος?) χαίρειν προβήσκεν εὐαγγελίζεμενος τὴν νίκην τὴν ἑκάτην. Eupol. 322, πρῶτος γὰρ ἡμᾶς, δὲ Κλέων, | χαίρειν προσέκειται, πολλὰ λυπῶν τὴν πόλιν. Acc. to the Schol. on Plut. 322, Cleon's dispatch began, Κλέων Ἀθηναίων τῇ βούλῃ καὶ τῷ δῆμῳ χαίρειν, just as in Dem. De Cor. 89 (letter of Philip) and often. — καὶ τοῖς συμμάχοις: the allies were represented at the Dionysia, but not at the Lenaea. Cf. Ach. 502 ff.

612. δραχμήν: the acc. is construed in a loose way with ὠφελοῦσα, in which lies the notion of saving. It may be conceived also as an acc. of extent or quantity.

614. As there were no public street-lights, whenever any one went out at night his slave (*παῖ*, 614)

615 ἀλλα τ' εὖ δρᾶν φησιν, ύμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας  
οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπάν·  
ῶστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε,  
ἡνίκ' ἂν ψευσθῶσι δείπνου κάπιώσιν οἴκαδε  
τῆς ἑορτῆς μὴ τυχόντες κατὰ λόγου τῶν ἡμερῶν.

carried a torch or lamp (*δῆς*, *λαμπάς*, etc.). The torches were usually purchased for the occasion from a *κάπηλος*. They consisted of pine splinters tied into a bundle, which were prob. made still more combustible by the addition of resin. See on *Av.* 1484. For the use of *lamps*, cf. *Vesp.* 248 ff. — **Σεληνάτης**: the more poetical form, as in the case of *Ἄθηναίη* (see on *Eg.* 763) seems to have maintained its position in the popular dialect. Cf. 989, *Τριτογενεῖτης*.

615 ff. The Athenian calendar, at least after Solon, was based upon a cycle of eight years, which Cleostratus of Tenedos (after the Persian wars) prob. first placed on a scientific basis. The months were lunar, and, as the synodic revolution was reckoned at  $29\frac{1}{2}$  days, the months were of 29 and 30 days alternately. In order to keep the year in agreement with the solar year, in each cycle 3 months of 30 days each were intercalated, one being added to each of 3 separate years; so that the cycle was composed of 5 years of 354 days each, and 3 years of 384 days each, making in all 2922 days, which is the number of days in 8 years of  $365\frac{1}{4}$  days. Of course the calendar during most of the time could not agree with the solar year. Besides, the year was not in harmony with the lunar measurement which was observed by the people, so that festivals were removed from their (lunar) time. This is what the moon complains of. Meton un-

dertook to improve the calendar as early as 432 B.C. (see on *Av.* 902), basing it upon a new cycle of 19 years; but his calendar was prob. not adopted by the state until after the Peloponnesian war. Cf. *Pax*, 414 ff., where reference is had to an attempt which was made to bring the calendar into harmony with the sun and the seasons.

616. ἄνω τε καὶ κάτω : also ἄνω καὶ κάτω, *Ach.* 21; ἄνω κάτω, *Av.* 3 and *Lys.* 709.

617. σητε : this introduces *φησι* grammatically, but logically it bears upon ἀπειλεῖν τοὺς θεούς. — αὐτῇ : for the use of the pers. pron. where the refl. might be employed, see H. 684 a; G. 145, 2, n.

618. δπλωσιν : in verbs of motion compounded with *ἀπό*, the point of departure often becomes secondary, so that the prep. has nearly the force of the Lat. *re(d)*. (In *ἄφικνεσθαι* the point of departure is virtually lost sight of.) In Thuc. i. 24. 3, *ἀπελθόντες* means *returning*, and no emendation seems necessary.

619. Acc. to Geminus, *De Apparentiis Caelestibus*, 6, it was the custom of the Greeks θύειν κατὰ τὰ πάτρια, μῆνας, ἡμέρας, ἐνιαυτούς· δταν οὖν καὶ οἱ ἐνιαυτοὶ ἀκριβῶς ἔγνωται καθ' ἥλιον καὶ οἱ μῆνες καὶ αἱ ἡμέραι κατὰ τὰ πάτρια τότε νομίζουσιν Ἑλληνες κατὰ τὰ πάτρια θύειν· τοῦτο δ' ἐστι κατὰ τὸν αὐτὸν καιρὸν (periods) τοῦ ἐνιαυτοῦ τὰς αὐτὰς θυσίας τοὺς θεοὺς συντελεῖσθαι (perform, offer).

620 κἀθ' ὅταν θύειν δέη, στρεβλοῦτε καὶ δικάζετε·  
 πολλάκις δὲ νήμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,  
 ἥνικ' ἀν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,  
 σπένδεθ' ὑμεῖς καὶ γελᾶτ'. ἀνθ' ἀν λαχῶν 'Τπέρβολος  
 τῆτες ἱερομνημονεῦν κάπειθ' ὑφ' νήμῶν τῶν θεῶν  
 625 τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὐτως εἴσεται,  
 κατὰ σελήνην ὡς ἄγειν χρὴ τοῦ βίου τὰς νήμέρας.

## ΣΩΚΡΑΤΗΣ.

μὰ τὴν Ἀναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἄέρα,

620. *καὶ εἴτα*: see on 581.—*στρεβλοῦτε*: the testimony of slaves was admitted only when they were subjected to torture. See on *Ran.* 616.—The courts were regularly closed on feast days; but the confusion of the calendar threw the courts open on days when the gods, who were not well posted on the Athenian calendar, expected to find a festival. Cf. *Eg.* 1316 f.

621. *ἄγόντων ἀπαστίας*: *keeping a fast*, a παρὰ προσδοκίας after the analogy of *ἄγειν ἐορτήν*, *keep or celebrate a festival*. Fasting, esp. abstinence from flesh, as a token of grief, was not unknown among the Greeks.

622. Memnon, son of Eos (Hom. *Od.* iv. 188) and Tithonus, and Sarpedon, son of Zeus (*Il.* vi. 198), were, as favorites of the gods, honored by them after they were killed at Troy. Concerning Sarpedon, cf. *Il.* xvi. 458 ff., 676 ff.

623 ff. This allusion to an occurrence in the life of Hyperbolus (see on 551 and *Eg.* 1304) is not intelligible, as we do not know the facts.

624. *ἱερομνημονεῦν*: the deputations sent by the states constituting the Delphic Amphictyony to the

meetings held at Thermopylae (Antethela) and Delphi, were composed of the *πυλαγόραι* or advocates, and the *ἱερομνήμονες* or deputies proper. The Athenians sent three *πυλαγόραι* and one *ἱερομνήμων*. The latter, acc. to our passage, must have had the supervision of festivals *at home*; otherwise Hyperbolus could not, as Hieromnemon, have been held responsible for the confusion of the calendar. Boeckh, however, doubts whether the Delphico-pylaeon Hieromnemonia is meant.—*λαχῶν . . . καὶ ἔπειτα*: see on 409.

625. *στέφανον*: see on 169.—A garland was worn by all who approached a god for the purpose of sacrificing or procuring an oracular response (cf. *Plut.* 20 f.); also by public officers in the exercise of their official functions. See on *Eg.* 1227. Cf. *Lys.* 26. 8 and 12. *To be deprived of one's garland is to be removed from office.* Cf. *Eg.* 1250 f.

626. *κατὰ σελήνην*: see on 619. Diog. L. i. 2. 59, (*Σόλων*) *ἥξαστεν Ἀθηναῖον τὰς νήμέρας κατὰ σελήνην ἔγειν.*

627–803. The second episode (ἐπεισόδιον δεύτερον).

627. Socrates swears by his gods,

οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα  
οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσμονα.  
630 ὅστις σκαλαθυρμάτι' ἄττα μικρὰ μανθάνων  
ταῦτ' ἐπιλέλησται πρὶν μαθεῖν· ὅμως γε μὴν  
αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.  
ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐκ ἔωσί μ' ἔξενεγκεῶν οἱ κόρεις.

## ΣΩΚΡΑΤΗΣ.

635 ἀνύσας τι κατάθου καὶ πρόσεχε τὸν νοῦν.

## ΣΤΡΕΨΙΑΔΗΣ.

ἰδού·

## ΣΩΚΡΑΤΗΣ.

ἄγε δή, τί βούλει πρῶτα νυνὶ μανθάνειν  
ῶν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἰπέ μοι.

but they are so unstable that we find a new set nearly every time. Cf. 264, 424, 814. His trinity now consists of Respiration, Space, and Air, *Xáos* prob. having the same meaning here as in 424.

629. *σκαιόν*: compare Lat. *scaev-nus*, Ger. *linkisch*, Fr. *gauche*.

630. *σκαλαθυρμάτιον*: from *σκάλλειν* (*σκαλεῖν*), *stir up, scratch* (of poultry), and *ἀθυρμάτιον*, dim. of *ἀθυρμα*, *toy*; hence *petty quibbles*. The word is comic, occurring only here; but Hesych. gives *σκαλαθυρμα*(?).

631. *πρὶν μαθεῖν*: cf. 854 f.

632. *πρὸς τὸ φῶς*: cf. Hdt. iii. 79. *fin.*, ἐν τῇ (ἴσορῃ) μάγον οὐδένα ἔφεστι φανῆναι ἐς τὸ φῶς, ἀλλὰ κατ' οἶκους ἐωντος ἔχουσι. So πρὸς τὸν ἀέρα (198), *πρὸς ήλιον*, *πρὸς αἰθρίαν*, etc.

633. *ἴξει*: imv. *el* for *θει* does not

occur in the simple verb, and some regard *ἴξει* here as pres. indic., equiv. to the fut., with imv. force. — *ἀσκάντην*: the same as *σκίμποδα*, 254. Cf. 700. It seems to have been carried in before the parabasis began. Eust., *τὸν παρ᾽ Ἀττικῶν σκίμποδα, εὐτελῆ κλήνην καὶ χθαμαλήν (low), πελάζουσαν τῷ γῇ*. On such a couch Socrates sleeps in Plat. *Prot.* 310 c.

635. *ἀνύσας τι*: see on 181. — *ἰδούς*: see on 82.

636. *πρώτα*: see Introd. § 45. There is a striking resemblance between the scene which follows and the instruction of M. Jourdain by the *maitre de Philosophie* in Molière's *Le Bourgeois Gentilhomme*, ii. 6.

637. *οὐκ ἐδιδάχθης*: Protagoras speaks with similar arrogance in Plat. *Prot.* 318 d e.

πότερον περὶ μέτρων ἢ ρυθμῶν ἢ περὶ ἐπῶν;

ΣΤΡΕΨΙΑΔΗΣ.

περὶ τῶν μέτρων ἔγωγ· ἔναγχος γάρ ποτε  
εἰοῦ ὑπὸ ἀλφιταμοιβοῦ παρεκόπην διχοινίκῳ.

ΣΩΚΡΑΤΗΣ.

οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον  
ἡγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

**638. μέτρων ἢ ρυθμῶν:** Lasus of Hermione had written on music in the times of the Pisistratidae, and at the time of our play the theory of music and of the related subjects, *metric* and *rhythmic*, must have been well developed. — **περὶ ἐπῶν:** this refers to *δρθοέπεια*, and not to the analysis of poems, as one might infer from Plat. *Prot.* 338 e (*περὶ ἐπῶν δεινῶν εἶναι*) and the subsequent discussion (339 a–347 c). Metric, or the doctrine of metres (*i.e.* measures, by which Strepesiades understands *dry measure*), is touched upon in 639–646; the doctrine of rhythm in 647–656; and grammar (*δρθοέπεια*) is treated more at length in 659–692. Socrates never taught such subjects; it is the *δρθοέπεια* of Protagoras that is meant. Cf. Plat. *Phaedr.* 287 c, Πρωταγόρεια δὲ οὐκ ἦν μέντοι τουτῷ ἄττα; 'Ορθοέπειδ γέ τις. This *δρθοέπεια* of his (which seems to have been a hobby with him: cf. 251, 659; *Ach.* 397, and see on 1057) related to gender, forms of sents., etc. Cf. Arist. *Rhet.* iii. 5. 5, Πρωταγόρας τὰ γένη τῶν δυομετρῶν δηγει, δηρενα καὶ θήλεα καὶ σκείη (things, *i.e.* neut.). δεῖ γάρ ἀποδίδοναι καὶ ταῦτα δρθῶς. And what he meant by δρθῶς,

may be learned from Arist. *Soph.* *Elench.* 14, where he is represented as having found fault with Hom. for using *μῆνις* and *πήληξ* as fem.; and he objects to the imv. in the first verse of the *Iliad* on the ground that the poet ought to have *besought* the goddess instead of *commanding* her. Diog. I. ix. 8.53, διεῖνέ τε τὸν λόγον πρῶτος εἰς τέτταρα· εὐχωλήν, ἐρώτησον, ἀπόκρισιν, ἐντολήν (*petition, question, answer, command*). Quint. iii. 4.10, *Protagoram transeo, qui interrogandi, respondendi, mandandi, pre-candi, quod εὐχωλήν dixit, partes solas putat.* These classes of sents. he called the *πυθμένες λόγου, foundations of speech*.

**640. παρεκόπην:** this is the pass. of the mid., which means *cheat*. Cf. Eq. 807, 859. The act means *strike falsely, counterfeit*, hence *falsify*; but it is worthy of note that the analogous verb, *παρακρούειν*, acc. to Harp., is used of a seller who *strikes off* too much from the top of a measure, whence *παρακρονοτιχοίνικος, προσιμετρεῖν*. — **διχοινίκῳ:** in the neut. as a subst., *with (or in) a two-quart measure*, — for instance, by using it as a *τριχοίνικον*.

## ΣΤΡΕΨΙΑΔΗΣ.

ἔγώ μὲν οὐδὲν πρότερον ἡμιεκτέον.

## ΞΩΚΡΑΤΗΣ.

οὐδὲν λέγεις, ὀνθρωπε.

## ΣΤΡΕΨΙΑΔΗΣ.

περίδου νν ἐμοί,

645 εὶ μὴ τετράμετρόν ἔστιν ἡμιεκτέον.

## ΞΩΚΡΑΤΗΣ.

ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής.  
τάχα δ' ἀν δύναιο μανθάνεω περὶ ρύθμων.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δέ μ' ὀφελήσουσ' οἱ ρύθμοὶ πρὸς τᾶλφιτα;

## ΞΩΚΡΑΤΗΣ.

πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ,  
650 ἐπαίνονθ' ὅποιός ἔστι τῶν ρύθμῶν

643. *πρότερον*: *superior to.* Cf. *Ran.* 76.—The *χοῖνις* (about a litre, or a little less than a dry measure quart) was the measure of wheat for a day's rations (*Hdt.* vii. 187. 10), and was consequently called simply *μέτρον*. The Att. *μέδυμνος* contained 48 *χοῖνικες*. The *έκτεύς* was one-sixth of this, or 8 *χοῖνικες*, and the *ἡμιεκτέον* of course 4 *χοῖνικες* or *μέτρα*; so that the *ἡμιεκτέον* was really a *τετράμετρον*.

644. *οὐδὲν λέγεις*: *you talk nonsense.* Cf. 781; *Av.* 66. So *λέγει τι*, *there is something in what he says*, freq. in *Plat.*—*περίδου*: *bet, already in Hom.* *Il.* xxiii. 485; *Od.* xxiii. 78. Cf. *Eq.* 791; *Ach.* 772, 1115.

645. *εἰ*: *whether, depending on περίδου.* Cf. *Eq.* 790.

647. *τάχα*: *perhaps.* Cf. *Vesp.* 277; *Av.* 453; but esp. *Vesp.* 281, 1456. The reading of the MSS., *ταχύ γ' ἀν*, would imply open irony, which is unsuitable here.

649. *πρῶτον μέν*: the antithesis is wanting, as the question of Strepsiades interrupts the discourse.—*κομψός*: *clever, bright; very common in Plat.* Cf. also *Av.* 195; *Ran.* 987. Arist. *Pol.* ii. 6. 6, *τὸ μὲν οὖν περιττὸν (excellence)* *ἔχουσι πάντες οἱ Ξωκράτεος λόγοι καὶ τὸ κομψὸν καὶ τὸ καινοτόμον (originality) καὶ τὸ ζητητικόν.*

650. *ἐπαίνοντα*: *ā in Att. in all*

κατ' ἐνόπλιον, χώποῖος αὐ κατὰ δάκτυλον.

ΣΤΡΕΨΙΑΔΗΣ.

κατὰ δάκτυλον;

ΣΟΚΡΑΤΗΣ.

νὴ τὸν Δύ.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οἶδ'.

ΣΟΚΡΑΤΗΣ.

εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

τίς ἄλλος ἀντὶ τοιτοὺς τοῦ δακτύλου;  
πρὸ τοῦ μὲν ἔτ' ἐμοῦ παιδὸς ὅντος οὗτοσι.

metres that do not follow the analogy of dactylic hexameters. Cf. *Vesp.* 517. Soph. *Aj.* 1263. But *Pax*, 1064, & in a hexameter. The word seems to have found its way from the Ionic schools of philosophy into the sophistic and philosophic circles of Athens, and to have been a pet word of Protagoras. Plato uses it very often, sometimes putting it into the mouth of Socrates.

651. κατ' ἐνόπλιον: the anapaestic tripody, called προσθιακὸς βυθός and ἐνόπλιος (or κατ' ἐνόπλιον) βυθός, from its use respectively in songs sung in processions (*πρόσθιοι*) and those sung in parades (ἐν διπλοῖς, ἐνωπλοῖς, *in arms*), was a very common metre among the ancient rhythmists and musicians. See Schmidt's *Rhyth. and Met.* p. 118. Cf. Xen. *Anab.* vi. i. 11, τινὲς τῶν Ἀρκάδων ἀναστάντες φεοάν τε ἐν βυθῷ πρὸς τὸν ἐνόπλιον βυθόδην αὐλούμενοι καὶ σπαΐνονται καὶ ὑρχήσαντο διπερ τὸν ταῦς

πρὸς τὸν θεοὺς προσθόοις. — κατὰ δάκτυλον: i.e. τὸ κατὰ δάκτυλον εἶδος, the dactylic metres of Stesichorus, borrowed from the αὐλαϊκοὶ νόμοι of the younger Olympus, and systematically arranged in strophes, antistrophes, and epodes.

653. Significat penem; deinde (654) digitum exserit medium, h. e. infamem, puerum se muliebria passum indicaturus. "medium ostendere unguem (Juv. 10. 53) vel medium porrigerere digitum (Mart. ii. 28. 2) dicuntur, qui extento hoc digito reliquis contractis pudendum exhibet speciem; unde digitus ille infamis et impudicus dicitur (Pers. 2. 38; Mart. vi. 70. 5), eoque cinaedi vel molles designabantur." Ruperti. — ἄλλος ἀντὶ: equiv. to ἄλλος ή. Cf. Eur. *Hel.* 574, οὐκ ξεῖται ἄλλη σῇ τις ἀντὶ ἐμοῦ γυνῆ.

ΣΩΚΡΑΤΗΣ.

655 ἀγρεῖος εἰ καὶ σκαιός.

ΣΤΡΕΨΙΑΔΗΣ.

οὐ γάρ, φίλυρέ,  
τούτων ἐπιθυμῶ μανθάκειν οὐδέν.

ΣΩΚΡΑΤΗΣ.

τί δαί;

ΣΤΡΕΨΙΑΔΗΣ.

ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.

ΣΩΚΡΑΤΗΣ.

ἀλλ' ἔτερα δεῖ σε πρότερα τούτων μανθάνειν,  
τῶν τετραπόδων ἄπ' ἐστὶν ὅρθως ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

660 ἀλλ' οἴδ' ἔγωγε τάρρεν', εἰ μὴ μαίνομαι.  
κρίσις, τράγος, ταῦρος, κύων, ἀλεκτρυών.

ΣΩΚΡΑΤΗΣ.

ὅρδες ὁ πάσχεις; τίνι τε θηλειαν καλεῖς

655. ὡς οἰκυρέ: ὡ in Hom., but ὅ in Ar. Cf. *Vesp.* 1504, 1514; *Av.* 1841; *Lys.* 948.

656. οὐδέν: not μη δέν, because the neg. is merely the continuation of the ὡ in the principal clause.

657. Obs. the impatient emphasis brought out by the repetition of ἐκεῖνο and by the use of the sup. ἀδικώτατον.

658. τούτων: the things that make up, or are necessary for a knowledge of, the ἀδικώτατος λόγος.

659. ὅρθως: according to the correct theory. See on 638. This word seems to have been used, or abused, analogously to our "scientific."

660. εἰ μὴ μαίνομαι: i.e. "I should have to be crazy not to know." So *Thesm.* 470, μισῶ τὸν ἄνθροπον, εἰ μὴ μαίνομαι. *Plat. Prot.* 349e; *Euthyd.* 283 e. Cf. *Gorg.* 511a, οἴδα, εἰ μὴ κωφός γ' είμι.

661. Obs. the nom. in the list, although τὰ ἄρρενα is in the acc.

662f. Socrates, being intent upon the gender (acc. to the system of Protagoras; see on 638), fails to observe the blunder of Strepsiades in classing the rooster among quadrupeds, but censures him for using the same form for both male and female, so that the word is neither ὅρθως masc., nor ὅρθως fem.

ἀλεκτρυόνα καὶ ταῦτὸν καὶ τὸν ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς δή; φέρε πῶς;

ΣΩΚΡΑΤΗΣ.

ἀλεκτρυῶν κάλεκτρυών.

ΣΤΡΕΨΙΑΔΗΣ.

665 νὴ τὸν Ποσειδῶ. μῦν δὲ πῶς με χρὴ καλέν;

ΣΩΚΡΑΤΗΣ.

ἀλεκτρύαιναν, τὸν δ' ἔτερον ἀλέκτορα.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλεκτρύαιναν; εὐ γε νὴ τὸν Ἀέρα.  
ῶστ' ἀντὶ τούτου τοῦ διδάγματος μόνου  
διαλφιτώσω σου κύκλῳ τὴν κάρδοπον.

ΣΩΚΡΑΤΗΣ.

670 ἴδον μάλ' αὐθίς τοῦθ' ἔτερον. τὴν κάρδοπον

663. *ταῦτό*: pred. obj.; for gender, see on 452.—*καὶ*: also.

664. *φέρε*: with interv. word without verb, as in 324. Cf. 769; Plut. 94, *φέρε τί οὖν*;

665. The oath by Poseidon, as also in 724, might seem strange after 84; but he may mean the *θαλάσσιος* so dear to the Athenians, and not the *Ἴππιος*. But see on 331.

666. The word *ἀλέκτωρ*, rooster, is found (in anapaests) in Vesp. 1490, Cratin. 250, Plat. Com. 197; also in Pind., Aesch., and other serious authors. For the female, *ἀλεκτρός* is used by Epich., Democrit., and Hipp., not to mention later writers. But Phryn. says rightly, *λέγε δὲ ἀλεκτρυών, καὶ ἐπὶ θήλεος καὶ ἐπὶ ἔρρενος, ὡς οἱ ταλαιοί*. So of the hen, Ar. Erg. 86; Strattis, 54; An-

alexandr. 46; Theopomp. Com. 9. Cf. Plat. Com. 18. 19. As the already existing *ἀλεκτρός* is not employed, we may infer that *ἀλεκτρύαινα* was a new word created by Protagoras, or invented by the poet in imitation of Protagoras, after the analogy of *λέων λέαινα, θεράπων θεράπαινα*.

667. Obs. the progress made by Strepsiades, who now swears “by Air.” Cf. 814.

669. *I'll barley-meal your dough-tray to the brim.*—*διαλφιτώσω*: only here; prob. formed by Ar.—*κύκλῳ*: adv. use, strictly *all over*, lit. *around about*.—The sent. is somewhat forced, the object being to introduce *ἡ κάρδοπος*.

670. *μαλ' αὖθις*: an expression used chiefly when an excl. is repeated, but here referring to *ὅρης δὲ τύχεις*, 662. It is prob. that views of Protagoras

ἄρρενα καλεῖς θήλειαν οὐσαν.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ τρόπῳ  
ἄρρενα καλῶ γὼ κάρδοπον;

ΣΩΚΡΑΤΗΣ.

μάλιστά γε·  
ώσπερ γε καὶ Κλεώνυμον.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς δή; φράσον.

ΣΩΚΡΑΤΗΣ.

ταῦτὸν δύναται σοι κάρδοπος Κλεωνύμῳ.

ΣΤΡΕΨΙΑΔΗΣ.

675 ἀλλ', ὥγάθ' οὐδὲ ήν κάρδοπος Κλεωνύμῳ,  
ἀλλ' ἐν θυείᾳ στρογγύλῃ νεμάττετο.  
ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν;

ΣΩΚΡΑΤΗΣ.

ὅπως;

τὴν καρδόπην, ωσπερ καλεῖς τὴν Σωστράτην.

are referred to here also. The error which Socrates tries in vain to explain consists in using as fem. (*τὴν*) a word which has a theoretically (*δρθῶς*) masc. ending, -ος.

671 f. Thinking of the thing itself, Strepsiades unconsciously omits the fem. art.: *In what way do I use κάρδοπος as masc.?* or rather, *How do I call a dough-tray a male?*

674 f. Socrates says, *κάρδοπος amounts to the same as Cleonymus for you, i.e. as far as gender is concerned.* Strepsiades does not understand the master, but takes him as meaning that he, the pupil, regards a dough-

tray and Cleonymus as the same, whereas the latter does not so much as own a dough-tray. (If the interpretation is correct, the jest is poor.) The poet, however, does mean the words to suggest the very idea which Strepsiades draws from them, as Cleonymus was a thick, clumsy man. For more concerning him, see on 353 and *Eq.* 958; concerning his poverty, cf. *Eq.* 1292.

676. That Sicily is meant by θυείᾳ στρογγύλῃ, as has been supposed, is hardly credible.

678. Σωστράτη: a mere example, no particular woman being meant.

ΣΤΡΕΨΙΑΔΗΣ.

τὴν καρδόπην; θήλειαν;

ΣΩΚΡΑΤΗΣ.

ὁρθῶς γάρ λέγεις.

ΣΤΡΕΨΙΑΔΗΣ.

680 ἐκεῦνο δ' ήν ἀν καρδόπη, Κλεωνύμη.

ΣΩΚΡΑΤΗΣ.

ἔτι δέ γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,  
ἄττ' ἄρρεν' ἔστιν, ἄττα δ' αὐτῶν θήλεα.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οἴδ' ἔγωγ' ἢ θήλε' ἔστιν.

ΣΩΚΡΑΤΗΣ.

εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

Λύσιλλα, Φίλωνα, Κλειταγόρα, Δημητρία.

ΣΩΚΡΑΤΗΣ.

685 ἄρρενα δὲ ποῖα τῶν ὀνομάτων;

ΣΤΡΕΨΙΑΔΗΣ.

μυρία.

Φιλόξενος, Μελησίας, Ἀμυνίας.

679. Strepsiades confounds gender with sex, and thinks that he is instructed to say *καρδόπη*, *thus making the thing a female*.—*ὁρθῶς κτί.*: yes, for you speak according to the rule. *ὁρθῶς λέγεις* usually means simply, *you are right*; but here it is difficult to divest *ὁρθῶς* of its technical tone.

680. Strepsiades having conceived a vague idea that there is some mysterious identity between the *κάρδοντος*

and Cleonymus, maintains this identity by making a corresponding change in his name when *κάρδοντος* is changed; by which means the poet strikes at the effeminacy of the man.

681. *ὄνομάτων*: *proper names, names of persons*.

686. *Φιλόξενος*: in Vesp. 84, this man is called *καταπήγων*. Eupol. 221, *ἔστι δέ τις θήλεια Φιλόξενος ἐκ Διομέλων*. See on Ran. 934.—*Μελη-*

ΣΩΚΡΑΤΗΣ.

ἀλλ', ὡ πόνηρε, ταῦτα γ' οὐκ ἔστ' ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἄρρεν' ίμων ἔστιν;

ΣΩΚΡΑΤΗΣ.

οὐδαμῶς γ', ἐπεὶ  
πῶς ἀν καλέσειας ἐντυχὸν Ἀμυνίᾳ;

ΣΤΡΕΨΙΑΔΗΣ.

690 ὅπως ἀν; ὁδί· δεῦρο δεῦρ'; Ἀμυνία.

ΣΩΚΡΑΤΗΣ.

ὅρᾶς; γυναικα τὴν Ἀμυνίαν καλεῖς.

*τοις:* which Melesias is meant is uncertain. Bergk thinks it is the son of the politician Thucydides, who opposed Pericles in his administration. Cf. Plat. *Lach.* 179 c; *Meno*, 94 d.—*Ἀμυνίας:* not the one mentioned in 31, but the son of Pronapes, satirized in *Vesp.* 74 f. as φιλάκυθος, 466 as Κομπταμνίας, 1266 ff. as a boon companion of the Thessalian serfs; in Cratin. 212 as a braggart flatterer and sycophant. Eupol. 218 charges him with παραπρεσβεία.

687. οὐκ ἔστι: the Mss. have ἔστι οὐκ. The former order is *necessary* when the proposition is not merely a neg. one, but one in which, as seemingly here, the opposite affirmative is contradicted. Still, it would be possible to use ἔστι οὐκ ἄρρενα, only implying a contradiction, just as if he had said ταῦτα γ' ἔστιν θῆλεα. The fact that the last two of the three names given are of the class which he objects to calling masc., renders it possible that ἔστι οὐκ ἄρρενα (*or non-masc.*) is correct. See also *Crit. Notes*.

688. ὑμῖν: the Socratists; case as in 674, *sot.* — ἐπει: like γὰρ, used not only in a question, as here and 786, but also with the inv., as *Vesp.* 73, ἐπει τοὐδέτε.

690. ὅπως ἀν: see on 214.—*Ἀμυνία:* as this would be the voc. also of a fem. nom. *Ἀμυνία*, Socrates pronounces it the name of a woman. Cf. Varr. *L. L. x.* 27, ut tunicam virilem et muliebrem non dicimus eam, quam habet vir aut mulier, sed quam habere debet (potest enim muliebrem vir, virilem mulier habere, ut in scaena), sed eam dicimus muliebrem, quae de eo genere est, quo indutui mulieres ut ute- rentur est institutum. ut acto- tor stolam muliebrem, sic *Perpenna* et *Caecina* et *Spu- rinna* figura muliebria dicun- tur habere nomina, non mulierum. Except in Aeol., there were no masc. names of persons, and in Att. no masc. nouns at all, with final *a* in the *nom.*

## ΣΤΡΕΨΙΑΔΗΣ

οῦκον δικαίως, ἥτις οὐ στρατεύεται;  
ἀτὰρ τί ταῦθ', ἢ πάντες ἵσμεν, μανθάνω;

## ΣΩΚΡΑΤΗΣ

οὐδὲν μὰ Δέ· ἀλλὰ κατακλινεὶς δευρὶ—

## ΣΤΡΕΨΙΑΔΗΣ

τί δρῶ;

## ΣΩΚΡΑΤΗΣ

695 ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων.

## ΣΤΡΕΨΙΑΔΗΣ

μὴ δῆθ' ἵκετεύω νταῦθά σ'· ἀλλ' εἴπερ γε χρή,  
χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

## ΣΩΚΡΑΤΗΣ

οὐκ ἔστι παρὰ ταῦτ' ἄλλα.

## ΣΤΡΕΨΙΑΔΗΣ

κακοδαίμων ἐγώ,  
οἵαν δίκην τοῖς κόρεσι δώσω τήμερον.

## ΧΟΡΟΣ.

(Στροφή.)

700 φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαντὸν

692. *ἥτις*: since she. Cf. 927, 1377, and see on 42.

694. *οὐδέν*: no matter. This use of *οὐδέν*, in declining to answer a question or to speak on the subject that another proposes, is common enough, as *An.* 1380 (*cf.* *Eur. Med.* 64, and esp. 925); but still the transition from 693 to 695 is unusually abrupt. See *Introd.* §§ 45, 48.—*δευρὶ*: pointing to the *ἀσκάντης*.—*τί δρῶ*: see on 87.

696. Const. *μὴ δῆτα ἐνταῦθα* (*ἐκφροντίσαι με ἀνάγκας*), *ἵκετεύω σε*. For the position of *σε*, see on 784.

697. *χαμαί*: i.e. *χαμαί καθήμενον* or *κατακείμενον*. Strepsiades knows well the danger that threatens him on the *ἀσκάντης*.—*αὐτά*: this word, for which *ταῦτά* might have been used, is added by Strepsiades to show that he is not trying to evade the *ἐκφροντίσειν*.

698. *οὐκ . . . άλλα*: cf. *Vesp.* 1166 (where the whole verse occurs); *Pax*, 110. *Plat. Phaed.* 107 a, *οὐκ* *ἔχω παρὰ ταῦτα άλλο τι λέγειν*. Here *παρὰ* has the meaning of *praeter*. *Kr. Spr.* 68, 36, 7.—Socrates withdraws.

στρόβει πυκνώσας.

ταχὺς δ', ὅταν εἰς ἄπορον πέσῃς,  
ἐπ' ἄλλο πήδα

705 οὐόημα φρενός· ὑπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων.

ΣΤΡΕΨΙΑΔΗΣ.

ἀτταταῖ, ἀτταταῖ.

ΧΟΡΟΣ.

τί πάσχεις; τί κάμνεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἀπόλλυμαι δεῖλαιος ἐκ τοῦ σκύμποδος  
710 δάκνουσί μ' ἔξέρποντες οἱ Κορώθιοι,  
καὶ τὰς πλευρὰς δαρδάπτουσι  
καὶ τὴν ψυχὴν ἐκπίνουσι  
καὶ τοὺς ὄρχεις ἔξελκουσιν  
καὶ τὸν πρωκτὸν διορύττουσι  
715 καὶ μ' ἀπολοῦσιν.

702. πυκνώσας: Schol., συναγάγων πάντα τὸν νοῦν σου. Plut. Mor. 715c (τὴν διάνοιαν) πυκνοῦσθαι καὶ συνέστασθαι τῷ φρονεῖν εἰκὸς ἔστιν. Dion H. De Lys. 5, (Λυσίας), εἴ τι καὶ ἄλλος, πενήκνωται τοῖς νοῆμασιν. The last passage shows that πυκνώσας may have σαυτόν for its obj. and still refer to the mind, — a fact which some appear to have overlooked.

703 f. ἄπορον: cf. 743. The poet ridicules the Socratic method of suddenly seeking a new line of investigation whenever the one adopted fails or leads to difficulties. — πήδα: like an equestrian performer who springs from one horse to another. Cf. Hom. Il. xv. 683 f. Eur. Tro. 67, τί δὲ πηδᾶς ἄλλοτ' εἰς ἄλλους τρέπους.

706. On the two verses that are lacking here, see Introd. § 35.

710. οἱ Κορώθιοι: παρ' ὑπόνοιαν for οἱ κόρεις. The Corinthians were tormentors of the Athenians, and a conflict with them had taken place not long before.

711. δαρδάπτουσιν: Ath. viii. 363a, ἐπὶ τῶν ἀπλήστων καὶ θηριῶδῶν ἐσθιάντων τὸ δάφαι καὶ δαρδάψαι. Cf. Ran. 66.

712. ψυχήν: life's blood. Cf. Soph. El. 785, τοῦδεν ἐκπίνουσ' ἀεὶ | ψυχῆς ἄκρατον αἷμα. Verg. Aen. ix. 349, purpuream vomit ille animam.

715. The similarity of ending (*τὸ δυοιστέλευτον*) in verses 711 ff. is not to be confounded with rhyme in the modern sense. It is introduced here for comic effect; and other similar passages, such as Ach. 547 ff., Eur. Alc. 782 ff. (note esp. 786), show that the repeated sound is not necessarily

## ΧΟΡΟΣ.

*μή νυν βαρέως ἄλγει λίαν.*

## ΣΤΡΕΨΙΑΔΗΣ.

720

καὶ πῶς; ὅτε μου  
φροῦδα τὰ χρήματα, φρούδη χροιά,  
φρούδη ψυχή, φρούδη δ' ἐμβάσ·  
καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς  
φρουρᾶς ἄδων  
ὅλιγον φροῦδος γεγένημαι.

## ΣΩΚΡΑΤΗΣ.

*οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις;*

## ΣΤΡΕΨΙΑΔΗΣ.

*ἔγώ;*

at the end of the verse, nor, indeed, is the device confined to poetry. A little farther down, 718 ff., a similar effect is produced by the repetition of the same sound (*φρον-*) at the beginning of words (*δμοιδάρκτον*). For further examples of *δμοιοτέλετον*, cf. 241, 494 ff., 1604 f.; *Eg.* 166 f.; *Ar.* 1271 f.; *Ran.* 841 f.; *Vesp.* 65 f.; *Pax*, 152 f., 380 f., 540 f.; *Eccl.* 888 ff. Soph. *O. T.* 1481, *ὡς τὰς ἀδελφὰς τάσσε τὰς* *ἔμας χέρας*. For intentional *δμοιδάρκτον*, cf. Simon. 187, *Σῶσος καὶ Σωσὼν* *σωτῆρια τόνδ' ἀνέθηκαν, | Σῶσος μὲν* *σωθεῖς, Σωσὼν δ' θτὶ Σῶσος ἐσάθη*.

717. *καὶ τῶς*: sc. οὐ *βαρέως ἄλγειν* *με δεῖ*;

718. Possibly a parody on Eur. *Hec.* 162, *φροῦδος πρέσβυτος, φροῦδοι παῖδες*. Cf. also *Andr.* 1078, *φρούδη μὲν αὐδή, φρούδη δ' ἄρθρα μου κάτω*. The word *φροῦδος* seems to have been a favorite with Eur., and his freq. use of it was ridiculed by Ar. more than once. Cf. *Ran.* 1348, *τὸν ἀλεκτρύνα*

*μονούναρπτασα | φρούδη Γλύκη*, in an ode which Aesch. is represented as composing in imitation of Eur. — *τὰ χρήματα*: through the prodigality of his son. — *χροιά*: cf. 504; but if the skin is meant, cf. 710.

719. *ψυχή*: cf. 712. — *ἐμβάσ*: cf. 858. The allusion to the loss of the *ἐμβάσεις* leads to the suspicion that a passage where this occurred has been lost, or omitted in the revision.

721. *φρούρας*: (like *νυκτός, χειμῶν*), *during guard time, on guard*, with reference to sentinels singing in order to while away time. Cf. Aesch. *Ag.* 16, where the watchman says, *θταν δ' ἀδελεῖν ή μινύρεσθαι δοκῶ, | μπνου τόδ'* *ἀντιμολόκον ἐντέμνων ἄκος*.

722. *ὅλιγον*: like *ὅλιγον δεῖν*, but it is doubtful whether *δεῖν* is to be supplied. See on 915.

723. *οὗτος*: see on 220. This should not be mistaken for a genuine voc., for when it accompanies a subst., the latter is in the nom. and may be ac-

*νὴ τὸν Ποσειδῶ.*

ΣΟΚΡΑΤΗΣ.

*καὶ τί δῆτ' ἐφρόντισα;*

ΣΤΡΕΨΙΑΔΗΣ.

725 ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται.

ΣΟΚΡΑΤΗΣ.

*ἀπολεῖ κάκιστ.*

ΣΤΡΕΨΙΑΔΗΣ.

*ἄλλ', ὥγάθ', ἀπόλωλ' ἀρτίως.*

ΣΟΚΡΑΤΗΣ.

*οὐ μαλθακιστέ, ἀλλὰ περικαλυπτέα.  
ἔξευρετέος γὰρ νοῦς ἀποστερητικὸς  
κάπαιόλημ.*

ΣΤΡΕΨΙΑΔΗΣ.

*οἵμοι· τίς ἀν δῆτ' ἐπιβάλοι*

730 *ἔξ ἀρνακίδων γνώμην ἀποστερητρίδα;*

compañied by the art.—On the scenes which follow, see Introd. §§ 46 f.

726. For a similar use of elision between two speakers, securing suddenness of reply, cf. *Ach.* 832, Δι. *καὶ χαῖρε πόλλ'*. ME. ἀλλ' ἀμνὸν οὐκ ἐπιχάριον. Strictly, the elision should not be indicated, and if indicated, a final accent should not be thrown back. The second speaker utters his first *mora*, while the first speaker is pronouncing his last. In such cases, the text is presented so as to seem perfect to the eye, and not as it was actually recited.—*ὥγαθέ*: this, like our *my dear sir*, often imputes error of some sort to the person addressed, and the more pointedly when preceded by *ἄλλα*.—*ἀπόλωλα*: Schol., *ὑπὸ τῶν κόρεων δηλουντα*. Strepsiades thinks that one cannot perish twice.

727. *μαλθακιστέα*: signification de-

rived from mid. or pass., *be soft or effeminate*. Cf. *Plat. Alc.* I. 124d, *οὐκ ἀποκυητέον οὐδὲ μαλθακιστέον*. This verb has no act. in use, but the phenomenon is not restricted to such verbs. Cf. *Soph. Aj.* 690, *ἐγὼ γὰρ εἰμ' ἐκεῖσ' θνοι πορευτέον*.—*περικαλυπτέα*: in order to withdraw the mind from the impressions of the external world. So Socrates in *Plat. Phaedr.* 237 a, although he can meditate without such aid. Cf. *Symp.* 220c.

729. *ἀπαισολήμα*: see on 1150.—*τίς ἄν*: *τίς ἄν, τίς ἄν, etc.*, with the opt. are often used in expressing a wish indirectly. *GMT.* 82, n. 5.—*ἐπιβάλοι*: as a cover (*ἐπιβλητα*). *Hom. Od.* xiv. 520, *ἐπι δὲ χλαῖναν βάλειν αὐτῷ*.

730. *ἀρνακίδων*: supposed to be a play on *ἀρνεῖσθαι, deny*. The *ἀρνακίδες* belong to the *ἀσκάντης*.—*ἀποστερητρί-*

ΣΩΚΡΑΤΗΣ.

φέρε νυν ἀθρήσω πρῶτον δι τι δρᾶ τουτονί.  
οὗτος, καθεύδεις;

ΣΤΡΕΨΙΑΔΗΣ.

μὰ τὸν Ἀπόλλω, γὰρ μὲν οὖ.

ΣΩΚΡΑΤΗΣ.

ἔχεις τι;

ΣΤΡΕΨΙΑΔΗΣ.

μὰ Δι', οὐ δῆτ' ἔγωγε.

ΣΩΚΡΑΤΗΣ.

οὐδὲν πάνυ;

ΣΤΡΕΨΙΑΔΗΣ.

οὐδέν γε, πλὴν εἰ τὸ πέος ἐν τῇ δεξιᾷ.

ΣΩΚΡΑΤΗΣ.

735 οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

περὶ τοῦ; σὺ γάρ μοι τοῦτο φράσον, ω Σώκρατες.

ΣΩΚΡΑΤΗΣ.

αὐτὸς δι τι βούλει πρῶτος ἔξευρῶν λέγε.

ΣΤΡΕΨΙΑΔΗΣ.

ἀκήκοας μυριάκις ἄγω βούλομαι.

περὶ τῶν τόκων, ὅπως ἀν ἀποδῶ μηδενί.

**δι:** almost personifies γνάμην, being related to ἀνοστερητής, a deceiver, cheat, as ἀνλητρής is to ἀνλητής. Cf. 728, 747.

732. μὰ τὸν . . . οὖ: this phrase occurs often. Cf. Ach. 59; Eq. 1041; Av. 263.

733. ἔχεις τι: i.e. ἔξευρηκας τι. Acc. to a Schol. the expression is employed in questioning a huntsman or angler, but freq. it is used as here. A slight play on the word in the an-

swer, as here, is seen also Soph. Aj. 875 f., HMIX. ἔχεις οὖν; HMIX. πόνου γε πλήθος. Eur. Suppl. 818, ΑΔ. ἔχεις; ΧΟ. πημάτων γ' ἀλις βρός.

734. πλὴν εἰ: see on 361.

739. διπλαὶ ἀντοδοῦ: for δι with the subjv. in final clauses, see GMT. 44, 1, n. 2. Cf. 938, 1461. Here the grammatical connexion is very loose, and the clause has nearly the force of an indir. deliberative question.

## ΣΩΚΡΑΤΗΣ.

740 ἵθι νυν, καλύπτου καὶ σχάσας τὴν φροντίδα·  
λεπτήν κατὰ μικρὸν περιφρόνει τὰ πράγματα,  
ὅρθως διαιρῶν καὶ σκοπῶν.

## ΣΤΡΕΨΙΑΔΗΣ.

οἴμοι τάλας.

## ΣΩΚΡΑΤΗΣ.

ἔχ' ἀτρέμα· κᾶν ἀπορῆς τι τῶν νοημάτων,  
ἀφεὶς ἀπελθε· κάτα τῇ γνώμῃ πάλιν  
745 κίνησον αὖθις αὐτὸν καὶ ζυγώθρισον.

## ΣΤΡΕΨΙΑΔΗΣ.

ὦ Σωκρατίδιον φίλτατον.

## ΣΩΚΡΑΤΗΣ.

τί, ὦ γέρον;

## ΣΤΡΕΨΙΑΔΗΣ.

ἔχω τόκου γνώμην ἀποστερητικήν.

740. **καλύπτου**: the simple verb in this sense seems to occur only here. Cobet proposes *to cover* καλύπτων. — **σχάσας**: cf. 409. This verb is much used in the sense of *bleed* (trans.), which some assign to it here; Koch renders *concentrate*; Felton, *cut* (*λεπτήν*, *fine*), for which **σχάσας** would suit better. The meaning preferred in L. and S., *let go, give play to*, leaves λεπτήν hardly intelligible, for this seems to denote the result of σχάσας. Perhaps Socrates wants the mind bled thin like the body of a hard student.

742. **διαιρῶν**: often used in philosophic language in the sense of *making logical discriminations, drawing distinctions*. Cf. Plat. Charm. 183 d,

Προδίκου μυρία τινὰ ἀκήκοα περὶ δινομάτων διαιροῦντος, and freq. in Plat. Isocr. 12. 17, (οἱ σοφισταὶ) τὸν λόγους μου ἐλυμαίνοντο . . . διαιροῦντες οὐκ ὄρθως (referring to the proper separation of the κῶλα in reading). In our passage διαιρῶν καὶ σκοπῶν is about the equiv. of the Eng. *analyzing and scrutinizing*. — **οἴμοι τάλας**: see Introd. § 48 and note.

745. **ζυγώθρισον**: *weigh, ponder*; apparently only here. The definition in Poll. x. 26, τὸ ζυγώθρισον ἐπὶ τῷ κλεῖστον εἰάθασι(?) τάττειν, seems to be based upon our passage, κλεῖστον being a corruption of κλινον, with which Poll. merely inferred that ζυγώθρισον was synonymous. The meaning *weigh* is given by a Schol.

ΣΟΚΡΑΤΗΣ.

ἐπίδειξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ.

εἰπὲ δή νύν μοι —

ΣΟΚΡΑΤΗΣ.

τὸ τί;

ΣΤΡΕΨΙΑΔΗΣ.

γυναικα φαρμακίδ' εὶ πριάμενος Θετταλὴν  
 750 καθέλοιμι νύκτωρ τὴν σελήνην, εἴτα δὲ  
 αὐτὴν καθείρξαιμ' ἐς λοφεῖον στρογγύλου,  
 ὥσπερ κάτοπτρον, κάτα τηροίην ἔχων.

ΣΟΚΡΑΤΗΣ.

τί δῆτα τοῦτ' ἀν ὠφελήσειέν σ';

ΣΤΡΕΨΙΑΔΗΣ.

ὅ τι;

εὶ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,  
 755 οὐκ ἀν ἀποδούνη τοὺς τόκους.

748. *ἐπίδειξον*: exhibit,— used (generally in the mid.) of the sophists, who give specimens of their wisdom for the purpose of attracting pupils.— *τὸ τί*: just as the Greeks said *ὅ τοιοῦτος*, *ὅ τοιόσδε*, etc., so in questions they could say *ὅ ποῖος*, and even *τὸ τί*, as here; but *ὅ τις* is not found.

749. *Θετταλὴν*: the Thessalian women were reputed to excel in the magic art. Schol., φασὶ δὲ ὅτι Μῆδεια φεύγουσα κιστη ἐξέβαλε φαρμάκων ἐκεῖ καὶ ἀνέφυσαν (*sprang up, grew*). To them was ascribed even the power of drawing the moon down from the sky. Plat. *Gorg.* 513 a, *τὰς τὴν σελήνην καθαιρούσας τὰς Θετταλίδας*. Plin. *N. H.* xxx. 1. 2, nec quisquam dixit, quando (ars magica) transisset ad Thessalas matres. *miror equidem illis*

*populis famam eius in tantum adhaesisse, ut Menander Thessalam cognominaret fabulam, complexam ambages feminarum detrahentium lunam.* Cf. Hor. *Epod.* 17. 77 f. Verg. *Ecl.* 8. 69. Ov. *Met.* vii. 207 ff.

751. *λοφεῖον*: originally a θήκη τῶν λόφων or crest-case. Cf. Ach. 1109. The present use of the word is indicated by Poll. x. 126, κάτοπτρον, ὃν τὴν θήκην λοφεῖον καλοῦσιν. A case of the sort was necessary to prevent the mirror, which was metallic, from corrodung.

752. *κάτοπτρον*: the mirror, being merely a small, round metal plate, with a handle, never served as a wall-ornament.

753. *ὅ τι*: see on 214.

755. *στινή τι*: lit. quia quid? be-

ΣΟΚΡΑΤΗΣ.

ότι ἡ τί δή;

ΣΤΡΕΨΙΑΔΗΣ.

ότι ἡ κατὰ μῆνα τάργυριον δανείζεται.

ΣΟΚΡΑΤΗΣ.

εὐ γέ· ἀλλ' ἔτερον αὖ σοι προβαλῶ τι δεξιόν.  
εἴ σοι γράφοιτο πεντετάλαντός τις δίκη,  
ὅπως ἀν αὐτὴν ἀφανίσεις, εἰπέ μοι.

ΣΤΡΕΨΙΑΔΗΣ.

760 ὅπως; ὅπως; οὐκ οἶδ'; ἀτάρ ζητητέον.

ΣΟΚΡΑΤΗΣ.

μή νυν περὶ σαντὸν εἴλλε τὴν γνώμην ἀεί,  
ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν ἀέρα  
λινόδετον ὥσπερ μηλολόνθην τοῦ ποδός:

ΣΤΡΕΨΙΑΔΗΣ.

εὑρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,

*cause — what?* The interr. *τι* takes the place of a causal sent. less the causal particle; but practically the words seem to have lost their separate forces, for we find *τι* *τι* *δή*, *Thesm.* 84, answered by *δη* *κτέ.* Kr. *Spr.* 51, 17, 8, supplies *ἐστι* with *τι*. Cf. 784, and see on *ἴνα τι*, 1192.

756. *κατὰ μῆνα*: see on 17. *μῆν* is both *moon* and *month*. — *τὸ δάργυριον*: as the Schols. on this verse remark that the comedians use the *pl.*, it is prob. that they had *τάργυρια* before them. The *pl.* occurs also Frg. 225, 390, and Eupol. 168.

758. *πεντετάλαντός τις*: the number of talents is assumed merely as an example or illustration. The

force of *τις* may be brought out by a paraphrase: "Suppose you were sued for a matter of twenty thousand dollars" (strictly about five thousand, but see on 21).

761. Socrates warns him against the pursuit of a single method to the exclusion of others. See on 703.

763. Poll. ix. 124, ἡ δὲ μηλολόνθη *ζέφου πτηνόν* *ἐστιν*, *ἢν καὶ μηλολόνθην καλοῦσιν*. *οὐδὲ ζέφου λίνον* *ἐκδήσαντες ἀφίασιν*, *κτέ.* — the well-known amusement of children. The *φροντίς* is to be allowed wide range, but must be restrained from soaring entirely away.

— *τοῦ ποδός*: depends on *λινόδετος*, the principle being the same as that in *λαβεῖν* (*ἀρπάσαι*, etc.) *τινὰ τοῦ ποδός*.

765 ὥστ' αὐτὸν ὁμολογεῦν· σ' ἐμοί.

ΣΩΚΡΑΤΗΣ.

ποίαν τινά;

ΣΤΡΕΨΙΑΔΗΣ.

ἥδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον  
ταύτην ἔόρακας, τὴν καλήν, τὴν διαφανῆ,  
ἀφ' ἣς τὸ πῦρ ἀπτουσὶ;

ΣΩΚΡΑΤΗΣ.

τὴν ὑαλον λέγεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἔγωγε· φέρε, τί δῆτ' ἄν, εἰ ταύτην λαβών,  
770 ὅπότ' ἐγγυράφοιτο τὴν δίκην ὁ γραμματεύς.  
ἀπωτέρω στὰς ὅδε πρὸς τὸν ἥλιον  
τὰ γράμματ' ἐκτήξαιμι τῆς ἐμῆς δίκης;

765. *ὥστε κτέ.*: see on 465.—*πολ-*  
*αν τινά*: a freq. combination, giving  
vagueness to the question.

766. *φαρμακοπώλαις*: the Greeks  
had no real apothecary shops. The  
physicians provided the medicines  
which they prescribed. Still the reme-  
dies that were not in high repute,  
esp. those regarded as miraculous,  
such as amulets and charms, were  
sold also by the *φαρμακοπώλαι*, who  
kept them in store or hawked them  
on the streets. Among their wares  
were all sorts of curiosities, as here  
the lens.

768. *ὑαλον*: *burning-glass*, prob.  
made of real glass, which at that  
time was a rarity, and was ranked  
with precious stones. In *Ach.* 73,  
*glass ware* is mentioned as a mark of  
*Persian splendor*. When Plin., *N. H.*  
xxxvii. 2. 10, mentions the circum-  
stance that, in cauterizing, physicians

used by preference a *crystallina*  
*pila* (*crystal ball*, as a *lens*), he prob.  
refers to physicians of later times.

769. *τί δῆτ' ἄν*: see on 108 and  
154, with which compare *Lys.* 399,  
*τί δῆτ' ἄν, εἰ πόθοι καὶ τὴν τῶνδ' θρησκευ*.

770. *ἐγγύραφοιτο*: partakes of the  
form of the ideal prot. to which it  
belongs, i.e. the mood is assimilated  
to that of *ἐκτήξαιμι*. Cf. 1251; *Ran.*  
96 f.; *Eccl.* 897, (*οὐδεὶς*) *στέργειν ἀν*  
*θέλοι μᾶλλον ή γὰ τὸν φίλον, φέρε*  
*ξυνείην*. *GMT.* 64, 1.—*ὁ γραμμα-*  
*τεύς*: the clerk (of the court, i.e. of  
the archon). When the indictment  
was accepted, it was written out, in  
full or in abstract, upon a waxen tab-  
let by the clerk, and hung up at the  
place where the court was held, for  
public inspection. Cobet observes  
that the verb denoting this was not  
*γράφεσθαι* (see *Crit. Notes*), but *ἐγγύρ-*  
*φεσθαι*.

ΣΩΚΡΑΤΗΣ.

σοφῶς γε τὴν τὰς Χάριτας.

ΣΤΡΕΨΙΑΔΗΣ.

οἴμ' ὡς ἥδομαι,  
ὅτι πεντετάλαντος διαγέγραπτάι μοι δίκη.

ΣΩΚΡΑΤΗΣ.

775 ἄγε δή, ταχέως τουτὶ ξυνάρπασον.

ΣΤΡΕΨΙΑΔΗΣ.

τὸ τί;

ΣΩΚΡΑΤΗΣ.

ὅπως ἀποστρέψαι ἀν ἀντιδικῶν δίκην  
μέλλων ὁφλήσειν, μὴ παρόντων μαρτύρων.

ΣΤΡΕΨΙΑΔΗΣ.

φαυλότατα καὶ ρᾶστ.

ΣΩΚΡΑΤΗΣ.

εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ δή λέγω.

773. **Χάριτας**: prob. because the device *χαριέντως* ἔξηρηται. — οἴμ' ὡς: this phrase, expressing emotion both of joy and of pain, occurs often (fourteen times) in Ar., and is used (not of joy, however) by Soph. It had virtually become one word, for the ordinary elision of -οι in tragedy is not to be assumed. Many of the excls. denoting pain were also used of joy, as φεῦ, *An.* 1724; παταῖ, *Eur. Cycl.* 572, etc. As to *ἰοῦ* and *ἰοῦ*, see on 1 and 1170.

774. **διαγέγραπται**: διαγράφειν is lit. draw a line through, expunge. As a technical term it was used sometimes of the archon declining to admit, or *quashing*, a suit, as Dem. *Olymp.* 26, ψηφισαμένων δὲ ταῦτα τῶν

δικαστῶν διέγραψεν δέ τρχων κατὰ τὸν νόμον τὴν τουτοῦ ἀμφισβήτησιν (*suit for inheritance*); and sometimes of the defendant rebutting a charge, as Lys. 17. 5, διέγραψάν μου τὰς δίκας, ζητοροὶ φάκοντες εἰναι. Strepsiades puns upon this last meaning and the lit. sense *expunge*.

775. **ξυνάρπασον**: cf. Soph. *Aj.* 15, ὡς εὐμαθές σου . . . | φύνημ' ἀκούει καὶ ξυναρπάζω φρενί. Compare comprehendere.

776. **δίκην**: obj. of ἀποστρέψαι (*avert*).

777. **παρόντων**: sc. σοι.

778. **φαυλότατα**: most cheaply, i.e. very readily,—not materially different from *ρᾶστα*. — καὶ δῆ λέγω: a common expression in the drama

εἰ πρόσθεν ἔτι μιᾶς ἐνεστώσης δίκης,  
780 πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων.

## ΣΟΚΡΑΤΗΣ.

οὐδὲν λέγεις.

## ΣΤΡΕΨΙΑΔΗΣ.

νὴ τοὺς θεοὺς ἔγωγ', ἐπεὶ  
οὐδὲνς κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.

## ΣΟΚΡΑΤΗΣ.

νθλεῖς· ἄπερρ', οὐκ ἀν διδαξαίμην σ' ἔτι.

when, after some parley, the narrative of the thing in question is begun; usually *καὶ θη λέγω σοι* at the beginning of a verse.

779. The cases were tried in a fixed order that was pre-arranged. When each suit came up in its turn, the herald, by order of the archon, proclaimed or called the case (*καλεῖν τὴν δίκην*). Cf. *Vesp.* 1441.—*ἐνεστάσης*: cf. Dem. *Apatur.* 13, *ἐνεστηκυλας τῆς δίκης*. *Ibid.* 14, *ἐνεστηκυλαν δ' αὐτοῖς τὸν δικῶν*. Isae. 11. 45, *ἴσκαι γὰρ ἐνεστήκατι φευδομαρτυρῶν*. So also δ *ἐνεστὰς ἄγνοι, πόλεμος, etc.*

780. *πρὶν*: for *πρόσθεν* (*πρότερον, πρὶν*) . . . *πρὶν*, see *GMT.* 67, 2, n. 4; H. 955 a.—*καλεῖσθ'*: the elision of *αι* in *-μαι, -σαι, -ται, -σθαι, etc.*, never tolerated in tragedy, has been questioned even in comedy; but in the present example we have to assume elision, as either *crasis* or *aphaeresis* would create a spondee in an even place.—*τρέχων*: when the partic. describes the manner or means of an act, or denotes some essential or important attendant circumstance, and not merely an accidental preceding or concomitant fact, the pres. is often used where we might expect the aor. or pf. *τρέχων* denotes the haste with which he

would hang himself: *I should go running and hang myself.* Cf. 1164; *Eg.* 25. Thuc. i. 11. 2, *ῥᾳδίως ἀν μάχῃ κρατοῦντες ἐλον*, with which compare viii. 1. 3, *ἐνδύμαζον τῷ γαντικῷ ἐπὶ τὸν Πειραιᾶ πλευσεῖσθαι, ἐλλως τε καὶ τοσοῦτον κρατήσαντας* (a previous independent fact). Hom. *Il.* iv. 392, *ἄψι δρ' ἀνερχομένῳ πυκινὸν λόχου ἔσαν δίγοντες*. Xen. *Anab.* i. 5. 14, *εὐθὺς οὖν εἰς τὸ μέσον ἀμφοτέρων ἔγων θετο τὰ δπλα* (with this compare 1212, *εἰσδγων*). Eur. *Med.* 957 f., *δότε φέροντες*. Of course it is not maintained that every pres. partic. when seemingly used as an aor. can be so explained (see on 128), nor is the pres. necessary in the cases under consideration. Cf. *Vesp.* 832 f., *ἄλλ' ἔγώ δραμὼν | αὐτὸς κομισμαι*, where *τρέχων* would be suitable.

781. *ἔγωγε*: sc. *λέγω τι*. See on 644.

782. *εἰσάγει*: sc. *εἰς τὸ δικαστήριον*. Cf. 845; *Vesp.* 826, 840, 842.

783. *διδαξαίμην*: different from 127. Cf. *Plut.* 687, *διερεύς με προιδιδάξατο*. Soph. *Tr.* 680, *δ θήρ με προιδιδάξατο*. This use of the mid. of the simple verb, which is common in Luc., can hardly be paralleled in Att. Neither *Plat.*, *Menex.* 238 b, nor *Meno*, 93 d, is to the point, and *Plat. Rep.*

## ΣΤΡΕΨΙΑΔΗΣ.

ότι τί; ναί σε πρὸς θεῶν, ὁ Σώκρατες.

## ΣΩΚΡΑΤΗΣ.

785 ἀλλ' εὐθὺς ἐπιλήθει σύ γ' ἄπτ' ἀν καὶ μάθης·  
ἐπεὶ τί ἦν, ὁ πρῶτον ἐδιδάχθης; λέγε.

## ΣΤΡΕΨΙΑΔΗΣ.

φέρ' ἵδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;  
τίς ἦν, ἐν ᾧ ματτόμεθα μέντοι τάλφιτα;  
οἵμοι, τίς ἦν;

## ΣΩΚΡΑΤΗΣ.

οὐκ ἔσ κόρακας ἀποφθερεῖ,

iv. 421 e is uncertain. It has been proposed to read *οὐκ ἀν διδάξαι*’ ἦν, to which Kock would prefer *οὐ γὰρ διδάξαι*’ ἦν.

784. *val*: beseechingly. Cf. *Pax*, 378, EP. *οὐκ ἀν σωτῆσαι*. TP. *val πρὸς τῶν κρεῶν κτέ.* — *σέ*: depending on *ἰκετεύω*, *ἀντιβολῶ*, or some similar idea present more or less consciously to the speaker's mind; but *σέ* is usually placed immediately after *πρός*, as Soph. *Tr.* 436, *μή, πρός σε τοῦ κατ'* ἄκρον *Oītraiōn νάπος | Δίδος καταστράπτοντος* (without verb in Soph. only here). Freq. in Eur. with *val*. Cf. *Hipp.* 606, *val πρός σε τῆς σῆς δεξιᾶς*. *Phoen.* 1665, *val πρός σε τῆσδε μητρός*. Compare *per te deos oro*. See also on 595. Kr. *Dial.* 68, 5, 2.

785. On the charge of forgetfulness and the sudden and groundless nature of Socrates's outburst of impatience, see Introd. § 46. — *ἄπτ' ἀν καὶ μάθης*: the force of *καὶ* is the same that it would be in *ἔν τινα καὶ μάθης*, and may be expressed by rendering the clause “the little you do learn.” See also on 1344.

787. *μέντοι*: for the use of this word in the first member of a reiterated question, cf. Eubul. 116, 13, *χρηστὴ τίς ἦν μέντοι, τίς*; Plat. *Phaedr.* 236 d, *δημνυμι γάρ τοι . . . τίνα μέντοι, τίνα θεῶν*; In the next verse it is removed to the rel. clause accompanying the first member of the repeated question. Kr. *Spr.* 69, 36. The particle is in no way concerned in the repetition of the question, but is merely adapted to the sort of doubting question which is often, but not always, repeated. Cf. *Thesm.* 630, *φέρ' ἵδω, τί μέντοι πρῶτον ἦν; ἔτιομεν*.

788. He can remember only that the thing was fem., hence *τίς ἦν, ἔτι*.

789. *ἴς κόρακας ἀποφθερεῖ*: by brachylogy for *οὐκ ἀποφθερούμενος ἔς κόρακας ἔπει*; Similarly Eq. 4, 892; Av. 916; *Pax*, 72, *ἐκφθαρεὶς οὐκ οἴδ'* δοῦι. Eur. II. F. 1290, *οὐ γῆς τῆσδε ἀποφθαρθεῖται*. So the simple verb, *Plut.* 598, 610, *νῦν δὲ φθείρουν, i.e. φθειρουμένη ἔπει*. Dem. *Mid.* 130, *δεινοὶ τινές εἰσι φθείρεσθαι πρὸς τοὺς πλουσίους*. Eur. *Andr.* 708, *εἰ μὴ φθερεῖ τῆσδε ὡς τάχιστ' ἀπὸ στέγης*.

790 ἐπιλησμότατον καὶ σκαιότατον γερόντιον;

## ΣΤΡΕΨΙΑΔΗΣ.

οἵμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι;  
ἀπὸ γὰρ ὀλόνυμαι μὴ μαθὼν γλωττοστροφεῖν.  
ἄλλ', ὡς Νεφέλαι, χρηστόν τι συμβουλεύσατε.

## ΧΟΡΟΣ.

ἡμεῖς μέν, ὡς πρεσβῦτα, συμβουλεύομεν,  
785 εἴς σοί τις νιός ἔστιν ἐκτεθραμμένος,  
πέμπειν ἔκεινον ἀντὶ σαυτοῦ μανθάνειν.

## ΣΤΡΕΨΙΑΔΗΣ.

ἄλλ' ἔστ' ἔμοιγ' νιὸς καλός τε κάγαθός·  
ἄλλ' οὐκ ἔθέλει γὰρ μανθάνειν· τί ἐγὼ πάθω;

## ΧΟΡΟΣ.

σὺ δὲ ἐπιτρέπεις;

## ΣΤΡΕΨΙΑΔΗΣ.

εὐσωματεῖ γὰρ καὶ σφριγᾶ

790. ἐπιλησμότατον: as if from ἐπιλησμός, the usual form being ἐπιλησμονέστατος.—Here Socrates ought to have left the stage, but cf. 805 ff., and see Introd. § 46 f.

792. διὸ γάρ διοῦμαι: so-called tmesis is a relic of an early period when preps. were much more freely used as separate advs. It sometimes occurs, however, in compound verbs in which the preps. have lost their independent force. Cf. 1440; Ran. 1106, ἀνὰ δὲ ἐρευθόν. — μὴ μαθῶν: cond. and causal, *for want of learning*. From such cases was prob. developed the later use of μὴ with the purely causal partic.

798. ἀλλ' οὐκ ἔθέλει γάρ: when γάρ is separated from ἀλλά in this way,

it is easy to assume an ellipsis with ἀλλά, but when ἀλλά γάρ begins a clause, the assumption of an ellipsis is admissible only on the theory that ἀλλά γάρ is an unconscious extension of ἀλλά . . . γάρ. Moreover, it must not be forgotten that γάρ, for γέ ἄρ (ἄρα), is not necessarily synonymous with our *for*. Compare the Lat. *a t enim* (*enim* never meaning *for* in early Lat.). — τί ἐγώ πάθω: *what is to become of me?* *what am I to do?* Compare with the fut. in 481, *what will befall me*. See on 234.

799. ἐπιτρέπεις: sc. αὐτῷ, *give way to him*. — σφριγᾶ: Galen., τὸ σφριγῶντες θυμαὶ ἐπὶ τῶν εὐεκτικῶν πεπληρωμάτων λέγεται. διὸ καὶ κατὰ τῶν οὖτων αὐτὸν μόνον εἰρήκασιν.

800 κᾶστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας.

ἀτὰρ μέτειμί γ' αὐτόν· ἦν δὲ μὴ θέλη,  
οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.  
ἄλλ' ἐπανάμενόν μ' ὀλίγον εἰσελθὼν χρόνον.

## ΧΟΡΟΣ.

(Ἀντιστροφή.)

805 ἀρ' αἰσθάνει πλεῖστα δι' ἡμᾶς ἀγάθ' αὐτίχ' ἔξων  
μόνας θεῶν; ὡς

ἔτοιμος ὄδ' ἔστιν ἄπαντα δρᾶν,  
ὅσ' ἀν κελεύης.

810 σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου  
γνοὺς ἀπολάψεις, ὃ τι πλεῖστον δύνασαι,  
ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθεν ἑτέρᾳ τρέπεσθαι.

## ΣΤΡΕΨΙΑΔΗΣ.

οὗτοι μὰ τὴν Ὁμίχλην ἔτ' ἐνταυθὶ μενεῖς·

815 ἄλλ' ἔσθι ἐλθὼν τοὺς Μεγακλέους κίονας.

800. *Κοισύρας*: see on 48.

803. This verse seems to have been formed from 843. There was no need for the request that he should wait unless he was to do so outside, and even if there had been, there is no conceivable reason why Strepsiades should have wished him to go in. See also Introd. § 46 f.

804–817: antistrophic to 700 ff.

806. *μόνας θεῶν*: Socrates did not need this information.

808. *κελεύης*: Socrates has no notion of giving the old man any further commands.

812. *ἀπολάψεις*: the situation offered no opportunity for this. See Introd. § 47.—On this word Eust. says, λάπτειν κυρίως (*properly*) τὸ βοφεῖν, δύοματοιηθὲν καὶ κυριολεκτρόθεν (*properly or lit. used*) ἐπί τε κυνῶν καὶ

λύκων καὶ τοιούτων ζώων. Cf. Arist. *An. Hist.* viii. 6. 1, πίνει δὲ τῶν ζώων τὰ καρχαρόδοντα (*sharp-toothed*) λάπτοντα. Hom. *Il.* xvi. 161, of wolves. Ach. 1229; *Pax*, 885, τὸν ζωμὸν ἐκλαύεται. Frg. 492, τὸ δὲ αἷμα λέλαφας τούτων. Compare Eng. cognate *lap*.

813. *ταχέως*: obs. the emphatic position, at the end of the clause but at the beginning of the verse.

814–888. The third episode (*ἐπεισόδιον τρίτου*).

814. μὰ τὴν Ὁμίχλην: by Mist. Cf. 330, 423 ff., 627; *Vesp.* 1442; *Thesm.* 225. Strepsiades shows marked effects of his recent training.

815. *κίονας*: we are to assume that the son, just before arriving at the stage, has once more, in refusing to obey his father, alluded to his uncle Megacles (cf. 124). In the house of

## ΦΕΙΔΙΠΠΙΔΗΣ.

ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;  
οὐκ εὖ φρονεῖς, μὰ τὸν Δὲῖ οὖ, τὸν Ὄλύμπιον.

## • ΣΤΡΕΨΙΑΔΗΣ.

ἴδού γ', ίδού, Δὲῖ Ὄλύμπιον· τῆς μωρίας.  
τὸ Δία νομίζειν ὅντα τηλικουτονί.

## ΦΕΙΔΙΠΠΙΔΗΣ.

820 τί δὲ τοῦτ' ἐγέλασας ἐτεόν;

## ΣΤΡΕΨΙΑΔΗΣ.

ἐνθυμούμενος  
ὅτι παιδάριον εἰ καὶ φρονεῖς ἀρχαικά.  
δῆμως γε μὴν πρόσελθ', ὡς εἰδῆς πλείονα,  
καὶ σοι φράσω τι πρᾶγμ', ὃ μαθὼν ἀνήρ ἔσει.

Megacles, according to the old man's ironical exaggeration, there is nothing to eat but the columns, which are all that is left of former splendor.

817. μὰ τὸν Δὲῖ οὖ: see *Crit. Notes* and on 1066. Cf. Soph. *El.* 1063, δᾶλ' οὖ, τὰς Διὸς δοτραπάν, δαρὸν οὐκ ἀπόντροι.

818. ίδού: with contempt, "only listen to him." Different from 82. Cf. 872, 1469; *Eg.* 87, 844, 703; *Ran.* 1205; *Lys.* 441.

819. τὸ Δία νομίζειν: the exclamatory gen. (here *μωρίας*) is freq. followed by the articular inf. assigning the cause. (Sometimes this inf. clause is used alone as an excl. Cf. 268.) GMT. 104. Cf. *Eccl.* 787, τῆς μωρίας, τὸ μηδὲ ἐπαναμένειν. Xen. *Cyr.* ii. 2. 3, τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δέορο τυχῆν. — τηλικουτονί: usually rendered *so old, so big*; but it would have to refer to his being *so young*, to be consistent with 821. Of course it is in all cases a question of the

legitimate inference to be drawn, as τηλικότος (*τηλικόσδε*) means merely *of such an age, here at your age.* Cf. Soph. *Ant.* 726 f., οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ | φρονεῖν ὥντ' ἀνδρός τηλικούδε τὴν φύσιν; Plat. *Apol.* 25 d, τί δῆτα, φέρετε; τοσοῦτον σὺ ἔμουσοφάτερος εἶ τηλικούτου δύτος τηλικόσδε εἴναι;

821. φρονεῖς ἀρχαικά: *have antiquated notions*; a freq. use of *φρονεῖν*. As to the form *ἀρχαικά*, cf. Bekk. *Anecd.* 449, ἀρχαικόν καὶ πάντα τὰ τουτά δὰ τῶν δύο ο. Compare μελοποία, οὐτοι, etc.

822. Cf. Eur. *Alc.* 779, δεῦρ' ἔλθεῖπες ἀν καὶ σοφάτερος γένη. Strepsiades is going to speak in a (stage) whisper, as he is about to communicate some of the "mysteries" or secrets of the school. Cf. 143.

823. ἀνήρ: often used in the emphatic sense like our *man*. Cf. *Eg.* 179, 333, 392, 1255. Eur. *Cycl.* 595, δτας ἀνήρ ἔσει.

ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ.

825 ἴδού· τί ἔστι;

ΣΤΡΕΨΙΑΔΗΣ.

ώμοσας νυνδὴ Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔγωγ<sup>3</sup>.

ΣΤΡΕΨΙΑΔΗΣ.

όρφας οὖν, ὡς ἀγαθὸν τὸ μανθάνειν;  
οὐκ ἔστ’ ἔτ’, ὁ Φειδιππίδη, Ζεύς.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλὰ τίς;

ΣΤΡΕΨΙΑΔΗΣ.

Δῖνος βασιλεύει τὸν Δί<sup>1</sup> ἔξεληλακώς.

ΦΕΙΔΙΠΠΙΔΗΣ.

αιβοῖ, τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

ἴσθι τοῦθ' οὐτῶς ἔχον.

824. **ὅπως**: see on 257, where the shade of meaning differs. Cf. 1177, 1484; *Eq.* 222; *Av.* 131; *Ran.* 7; *Vesp.* 1222. The different shades of meaning in different examples are due merely to the nature of the circumstances, just as an inv. may be a command, an appeal, a prayer, a warning, etc. That is, if we assume an ellipsis, it may be that of *seeing to it*, or of *taking care, guarding against*.

825. **ἴσοις**: see on 82. He has obeyed the command πρόσελθε, 822. — **νυνδή**: cf. Phot. νῦν δή (*νυνδή* acc. to Kock on the ground that νῦν δή means *at this moment*). ἄρτιος δή μικρὸν ξυπροσθεν. Tim., νῦν δή· πρὸ δὲ λίγου χρόνου. Schol. *Pax*, 5, οὐτῶς Ἀττικοὶ

ἀντὶ τοῦ ἄρτιος. Cf. *Av.* 923. Hermipp. 47, μείζων δή νυνδή στι, he is greater than he was just now. *Magnes*, 5, νυνδή μὲν διμνός μὴ γεγονέναι, νῦν δὲ φῆσ.

827. **οὐκ ἔστ’ ἔτι**: cf. 387. Strepsiades, not supposing for a moment that the previous existence of Zeus is questioned, understands the new doctrine to be that he has been de-throned, hence οὐκ ἔτι, no longer. See on 381. Cf. 1470f. For the position of ἔτι, cf. *Thesm.* 946, οὐκ ἔστ’ ἔτι ἐλπίς. — **ἀλλὰ τίς**: Phidippides cannot imagine the universe without a supreme ruler.

829. **τί**: cognate rather than adv. acc. — **ἴσθι**: obs. the dogmatic style of the sophists. See on 331.

## ΦΕΙΔΙΠΠΙΔΗΣ.

830 τίς φησι ταῦτα;

## ΣΤΡΕΨΙΑΔΗΣ.

Σωκράτης ὁ Μήλιος  
καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἵχνη.

## ΦΕΙΔΙΠΠΙΔΗΣ.

σὺ δὲ εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθας,  
ὡστ’ ἀνδράσιν πείθει χολῶσιν;

## ΣΤΡΕΨΙΑΔΗΣ.

εὐστόμει

καὶ μηδὲν εἴπης φλαῦρον ἄνδρας δεξιοὺς  
835 καὶ νοῦν ἔχοντας· ὃν ὑπὸ τῆς φειδωλίας  
ἀπεκέιρατ’ οὐδὲν πώποτ’ οὐδὲ ἡλεύθατο  
οὐδὲ εἰς βαλανεῖον ἥλθε λουσόμενος· σὺ δὲ  
ῶσπερ τεθνεῶτος καταλόει μου τὸν βίον.

**830. ὁ Μήλιος:** Diagoras of Melos (see on *Av.* 1072 and *Ran.* 320), because of his violent attacks upon the popular religion, was called *ἄθεος*. Here Socrates, *παρ' ὑπόνοιαν*, is called the *Melian*, instead of *the wise*, or something of the sort, by which the poet intimates that he is the Diagoras of Athens. So the Christian writers Clemens Alexandrinus and Arnobius call Hippo of Rhegium a "Melian."

**832. μανιῶν:** nouns denoting mental or physical states are freq. used in the pl. in Greek. Cf. *Pax*, 65, *παρδειγμα τῶν μανιῶν*. *Lys.* 342, *πολέμου καὶ μανιῶν βυσμαίνενας Ἑλλάδα*. *Them.* 680, *μανίαις φλέψων*. *Ibid.* 793, *μανίαις μανεσθε*. Kr. *Spr.* 45, 3, 4.

**833. χολῶσιν:** in Att. *χολᾶν*, like popular Eng. *be mad*, means both *be angry* and *be crazy*. For the former, cf. Antiph. 89. 4; Epicr. 5. 7. For the latter, cf. Strato, 1. 6 f., *πόσονς κέκληκας*

*μέρος (men)* ἐπὶ δεῖπνον; λέγε. | Ἐγδ  
κέκληκα *μέρος* (*bee-martins*) ἐπὶ δεῖ-  
πνον; χολᾶς. See on *Av.* 14. — *εὐ-  
στόμαι*: like *εὐφημεῖν*, 263.

**836. ἀπεκέιρατο:** the *κομᾶν* implied here is not to be confounded with that mentioned in 14. Cf. *Av.* 1282, *ἐκδύμων, ἐπείνων, ἐρρίπων, ἐσωκρά-  
των*. — *ἡλεύθατο*: the Greeks, out of regard for health and cleanliness, anointed themselves with oil before gymnastic exercises and before meals.

**837. βαλανεῖον:** although the bath was not considered so essential by the Greeks as by the Romans, still, in so far as it was necessary for cleanliness, its neglect is made a reproach. Cf. *Lys.* 280, *βυπῶν, ἀπαρδίτωτος, ἐξ ἐτῶν  
βλούτος*. *Plut.* 85, (*Πατροκλῆς*) οὐκ  
διούστατ' ἐξ δυστηρ ἐγένετο. Socrates is ridiculed as *βλούτος* also in *Av.* 1554. Cf. *Plat. Symp.* 174 a.

**838. καταλόας:** for *καταλούει*. Cf. —

ἀλλ' ὡς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.

ΦΕΙΔΙΠΠΙΔΗΣ.

840 τί δ' ἀν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν;

ΣΤΡΕΨΙΑΔΗΣ.

ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά·  
γνώσει δὲ σαυτόν, ὡς ἀμαθής εἰ καὶ παχύς.  
ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΔΗΣ.

οἴμοι, τί δράσω παραφρονοῦντος τοῦ πατρός;  
845 πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἐλω,  
ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;

Hom. *Od.* x. 361. Hes. *Op.* 747, μηδὲ λαθεσθαι. Hence λοῦται, λοῦνται, λοῦσθαι, etc. In λέιν the original ν of the stem λου- has gone into its cognate consonant η, and disappeared.—~~ἀστερ τεθνεῶτος~~: alluding to the custom of bathing corpses (cf. *Plat. Phaed.* 115 a); but it is followed παρὰ προσδοκίαν by τὸν βίον, i.e. οὐσίαν, so that καταληπτει suddenly assumes the force of καταναλίσκεις εἰς λουτρά, hence *squander*, like eluere and elavare in Plautus.

839. ὑπὲρ ἐμοῦ: i.e. ἀντ' ἐμοῦ. Compare the double use of *for*.

840. καὶ μάθοι: the shade of meaning is a little different from that in 785, as here the emphasis has reference to the source from which one is to learn, while in 785 it refers to the character of the learner. This emphatic καὶ is sometimes accompanied by ποτέ, as *Pax*, 1280, τοῦ καὶ ποτὲ εἰ; whose son are you anyway? Xen. *Hell.* ii. 3. 47, τοῦτον τί ποτε καὶ καλέσας χρή;

841. ἄληθες: distinguish from ἄληθές. The proparox. form is an interr. excl. of astonishment freq. accompanied with indignation, can it be? Cf. *Eg.* 89; *Av.* 174, 1048, 1606; *Ran.* 840; *Vesp.* 1412, etc. Eur. *Cycl.* 241. Also in tragedy, as Soph. *O. T.* 350, *Ant.* 758.

842. Obs. the expansion of the Delphic γνῶθι σεαυτόν.—παχὺς: Suid., καὶ παχὺς καὶ ἀρχαῖος ἐπὶ τοῦ ἡλιθίου τάπτεται παρὰ τοῖς παλαιοῖς. Hipp. *Aēr.* p. 508, ἐς τὰς τέχνας παχέες, οὐ λεπτοὶ οὐδὲ δέες.

843. Strepsiades goes to bring a rooster and a hen, whereupon Phidippides soliloquizes, 844 ff.

845. παρανολας: cf. Xen. *Mem.* i. 2. 49, φάσκων κατὰ νόμον ἔξειναι παρανολας ἐλόντι καὶ τὸν πατέρα δῆσαι. The story which was current in ancient times that a suit of this sort was instituted against Sophocles by his son Iophon is prob. false. See on *Ran.* 73.

ΣΤΡΕΨΙΑΔΗΣ.

φέρ' ἵδω, σὺ τοῦτον τί ὀνομάζεις; εἰπέ μοι

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλεκτρυόνα.

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς γε. ταυτηνὶ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλεκτρυόν'.

ΣΤΡΕΨΙΑΔΗΣ.

ἄμφω ταῦτο; καταγέλαστος εἰ.

850 μή νυν τὸ λοιπόν· ἀλλὰ τήνδε μὲν καλεών  
ἀλεκτρύαναν, τουτονὶ δὲ ἀλέκτορα.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλεκτρύαναν; ταῦτ' ἔμαθες τὰ δεξιὰ  
εἴσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

χάτερά γε πόλλον· ἀλλ' ὅ τι μάθοιμον ἐκάστοτε,  
855 ἐπελαυθανόμην ἀν εὐθὺς ὑπὸ πλήθους ἐτῶν.

ΦΕΙΔΙΠΠΙΔΗΣ.

διὰ ταῦτα δὴ καὶ θοιμάτιον ἀπώλεσας;

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.

847. *τί*: the pred. obj. is neut. because it refers to the name. See *Crit. Notes* and on 452. Cf. 663, 849. Andoc. I. 129, *τί χρὴ αὐτὸν διοριστεῖ*; Xen. *Hell.* II. 3. 47, cited on 840.

850. *καλεών*: as inv. Cf. 1080; *Eg.* 1030 (?); *Ran.* 133; *Vesp.* 386, 1216; *Frg.* 25. 2. GMT. 101; H. 957.

851. *Le Bourgeois Gentilhomme* of Molière has a scene (iii. 3) very much like this. See on 636.

853. *γηγενεῖς*: this title of the giants, stormers of heaven (cf. *An.* 824), hence *θεόμαχοι*, he applies to the philosophers, as *ἱθεοί*. Cf. *Ran.* 826. Eur. *Bacch.* 544, *φύνιον δὲ ὥστε γίγαντ' ἀντίταλον θεοῖς*. *Ibid.* 996, *τὸν ἀθεον ἄνομον ἄδικον Ἐχίονος τόκον γηγενῆ*.

855. Cf. 631. — *ὑπό*: as in 835.

856. *τὸ διάτιον*: cf. 498.

857. *ἀπολώλεκα*: the pf. here is

## ΦΕΙΔΙΠΠΙΔΗΣ.

τὰς δ' ἐμβάδας ποὶ τέτροφας, ὀνόητε σύ;

## ΣΤΡΕΨΙΑΔΗΣ.

ῶσπερ Περικλέης εἰς τὸ δέον ἀπώλεστα.

860 ἀλλ' ἦθι βάδιζε, ἵωμεν· εἴτα τῷ πατρὶ<sup>1</sup>  
πιθόμενος ἔξαμαρτε· κάγω τοῖ ποτε,

not necessarily equiv. to the aor. in 858. Turned by the pass., the passage would be, "That then is how your *ἱαδτιον* got lost, is it ?" "But it isn't lost, but pondered away." — **καταφρόντικα:** the word is prob. coined for the occasion, though it appears later with a different meaning. Here the context and the familiar use of *κατά* make the sense clear. There may be a play upon *καταφρονεῖν*.

858. **ἐμβάδας:** see on 718.—**ποὶ τέτροφας:** cf. *Vesp.* 865, **ποὶ τρέπεται τὰ χρήματα τάλλα;** *Anaxandr.* 51, **τὸν ἐμὸν μόναντον (flute) ποὶ τέτροφας;**—**ὄνόητε:** in genuine cases of crasis the accent of the second word alone is usually retained. After **δ**, some write aphaeresis, **δ' ὑόητε**, which seems to be sustained by **δ' ταῦρε**, *Vesp.* 1239, where the first syllable, it might be supposed, would be aspirated if it were genuine crasis. But the most freq. contraction with **δ** is that of **ἀ-**, as in our example; and as this vowel is less likely than **ε** to suffer aphaeresis, the argument from **δ' ταῦρε** is weakened. Besides, even assuming crasis with **ε**, the **δ** would lose its individuality if aspirated in **δ' ταῦρε**. Cf. **ἴκων** from **ἴ** and **ἴκών**. Kr. *Dial.* 14, 2, 21 f.—**σύ:** very common after an adj. in the voc.

859. **Περικλέης:** for the form, see on 70. At the time of the Euboean revolt (see on 213) the Spartans invaded Attica; but by a bribe of ten

talents Pericles induced their general Cleandridas to withdraw the army. Cf. Plut. *Per.* 22. Thuc. ii. 21. In his financial report at the end of the year Pericles accounted for this, satisfactorily to the people, by saying *εἰς τὸ δέον ἀνήλωσα*. After this the minister of foreign affairs had a right to make outlays under this head. Strepsiades changes *ἀνήλωσα* into *ἀπάλεσα*.—As in 858 f. there is a transition from the aor. to the pf., so here we pass from the pf. *τέτροφας* back to the aor. *ἀπάλεσα*.

860. **εἴτα:** it is not absolutely necessary to regard this as an instance of *εἴτα* preceding the partic. (*πιθόμενος* 'here') which it logically connects with the finite verb; for *πιθόμενος* merely sums up *ἦθι βάδιζε, ἵωμεν*, which is equiv. to "go and learn." The same is true of *ἔπειτα* in 1249, where *τοιοῦτος* **ἔν** merely sums up the results of what preceded. Cf. *Av.* 911; *Plut.* 1004, 1148. In *Lys.* 653 f., with the reading *λεγόμενον* of the MSS. (where Dind. and others have *γενόμενον*), *εἴτα* before *ἀναλόσατες* seems to be logically subsequent to it. Some, however, emend radically. In Kr. *Spr.* 56, 10, 3, it is denied that *εἴτα*, *ἔπειτα*, etc., can precede a partic. which they connect with a finite verb; while Kock regards our example and *Lys.* 653 as disproving his rule. For the ordinary usage, see on 409.

861. **ἔξαμαρτε:** he thinks the art

οἵδ', ἔξεται σοι τραυλίσαντι πιθόμενος,  
ὅν πρῶτον ὀβολὸν ἔλαβον ἡλιαστικόν,  
τούτου πριάμην σοι Διασίνοις ἄμαξίδα.

## ΦΕΙΔΙΠΠΙΔΗΣ.

865 ή μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει.

## ΣΤΡΕΨΙΑΔΗΣ.

εὗ γ', ὅτι ἐπείσθης. — δεῦρο δεῦρο, ὁ Σώκρατες,  
ἔξελθ'. ἄγω γάρ σοι τὸν νίὸν τουτονὶ<sup>1</sup>  
ἀκοντ' ἀναπείσας.

## ΣΩΚΡΑΤΗΣ.

νηπύτιος γάρ ἐστ' ἔτι  
καὶ τῶν κρεμαθρῶν οὕπω τρίβων τῶν ἐνθάδε.

## ΦΕΙΔΙΠΠΙΔΗΣ.

870 αὐτὸς τρίβων εἶης ἄν, εἰ κρέμαιό γε.

of defrauding, about to be learned, will furnish the means.

862. *οὗτος*: parenthetical. Cf. Aesch. *Pers.* 838. Soph. *Aj.* 560, 938; *El.* 354; *O. C.* 1815; Frg. 236. Eur. *Med.* 94, etc. Kock conjectures interr. *ολσθ'*; but if this stood in the MSS., no doubt *τοθ'* would be conjectured by commentators as being still more natural. See *Crit. Notes*.

863. It would be unsafe to infer the pay of a juror from this; for, although it certainly is more natural to understand him as meaning his entire pay for a day, it is by no means necessary.

864. *ἄμαξίδα*: a *toy-wagon*. Cf. 880.

865. He yields with the warning, *you will be sorry for this*. — ή μήν: freq. used to introduce oaths, and also strong assurances, esp. threats. See on *Ran.* 104. — τῷ χρόνῳ ποτέ: also *χρόνῳ ποτέ*, or *τῷ χρόνῳ*, or simply *χρόνῳ*, *some day*. See on 86.

866. Socrates appears in time to hear 867.

868. *γάρ*: explains *ἀκοντα*.

869. *κρεμαθρῶν*: one would expect *μαθητῶν*, but *κρεμαθρῶν* is used in reference to the previous appearance of Socrates on a *κρεμαθρα*, 218. Kock is of the opinion that Phidippides, who knew nothing of that scene, supposed some instrument of punishment was meant, since *κρεμαθρα*, inasmuch as it contains the idea of *hanging* (*κρεμαννῖναι*), could suggest a torment; hence his resentment. The clause *νηπύτιος γάρ ἐστι*, however, was of itself sufficient to provoke the youth. — *τρίβων*: experienced in, acquainted with. Cf. *Vesp.* 1429. Eur. *El.* 1127, *τρίβων γὰρ οὐκ εἴμι, οὐτοκος οὐδεὶς ἐν τῷ πάρος*.

870. Here Kock gives *τρίβων* the same meaning as in 869: *you yourself would be acquainted with the rope* (see on 869), etc. Others give it the mean-

## ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἔς κόρακας; καταρᾶ σὺ τῷ διδασκάλῳ;

## ΣΟΚΡΑΤΗΣ.

ἴδοὺ κρέμαι', ὡς ἡλίθιον ἐφθέγξατο  
καὶ τοῖσι χείλεσιν διερρυηκόσιν.

πῶς ἀν μάθοι ποθ' οὗτος ἀπόφευξεν δίκης  
875 ἡ κλῆσιν ἡ χαύνωσιν ἀναπειστηρίαν;  
καίτοι γε ταλάντου τοῦτ' ἔμαθεν Ὄπέρβολος.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀμέλει, δίδασκε· θυμόσοφός ἔστι φύσει.

ing old garment; taking *κρέμαι* in the sense of *be hung up*, as on a peg. In cases like this, where there is a pun, perfect transparency cannot be demanded. The general effect may be produced by a little slang: "He is not yet *up to the swing* of this establishment." "You would be *up yourself* if you were only *swung*."

872. *ἴδοι*: see on 818.—*κρέμαι*: see *Crit. Notes*. Various opinions are held as to the nature of the fault in the pronunciation of Phidippides here. Very little light is thrown on the matter by 873. Kock merely speaks of its being the broad pronunciation of the diphthong *ai*. Others, with less plausibility, think the *p* was pronounced like *λ*, after the manner of Alcibiades. Some even draw inferences as to the current pronunciation of Greek, concluding that Phidippides still retained the obsolescent (?) diphthongal sound of *ai*, while Socrates already gave it the modern Greek sound, *ā* in German. It is evident, however, that we have to do with an *individual peculiarity*, if not a *special one* confined to that occasion and that word. In fact, the latter seems most plausible; for Phidippides, in

making the play upon the words, prob. separated the vowels of *ai*, so that *κρέμαι* might sound like the first two syllables of *κρεμαθρῶν*, i.e. he said *κρέμαι*- *ιό γε*.—Whatever be its nature, Socrates at once seizes upon the fault, treating with lofty contempt the insolent *meaning* of what was said.

873. *διερρυκόσιν*: *δι-* has the notion of *asunder*. Cf. Quint. xi. 3. 81, *labra et porriguntur male et scinduntur et diducuntur et dentes nudant, et in latus ac paene ad aures trahuntur*.

875. *κλῆσιν*: here the *summons* by an accuser.—*χαύνωσιν*: acc. to the Schol., the act of *making void* the antagonist's argument; more prob. *bombast*. Cf. Eur. *Andr.* 930 f., *κακῶν γυναικῶν εἴσοδοι μὲν ἀπάλεσαν, | αἱ μοι λέγουσαι τούτοις ἐχαύνωσαν λόγους*, whereupon the *λόγοι* are given. Av. 819; Ach. 636 (*χαυνωπολέτας*).

876. The idea is: "I have doubts about this lad's ever learning to be an orator; and yet by *paying a talent* even Hyperbolus learned it,"—so that the case was not utterly hopeless. See on 551.—*τοῦτο*: it is a single art; still we should expect *ταῦτα*.

εὐθύς γέ τοι παιδάριον ὃν τυννουτονί<sup>1</sup>  
 ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν  
 880 ἀμαξίδας τε σκυτίνας εἰργάζετο,  
 κακὸν σιδίων βατράχους ἐποίει πῶς δοκεῖ.  
 ὅπως δ' ἔκεινω τῷ λόγῳ μαθήσεται,  
 τὸν κρείττον', ὅστις ἔστι, καὶ τὸν ἥπτονα,  
 [ὅς τὰδικα λέγων ἀνατρέπει τὸν κρείττονα.]  
 885 ἐὰν δὲ μῆ, τὸν γοῦν ἄδικον πάσῃ τέχνῃ.

## ΣΩΚΡΑΤΗΣ.

αὐτὸς μαθήσεται παρ' αὐτοῖν τῷ λόγῳ,  
 ἔγὼ δ' ἀπέσομαι.

## ΣΤΡΕΨΙΑΔΗΣ.

τοῦτό νυν μέμνησ', ὅπως  
 πρὸς πάντα τὰ δίκαια ἀντιλέγειν δυνήσεται.

## ΧΟΡΟΣ.

## ΔΙΚΑΙΟΣ.

χώρει δευρί, δεῖξον σαντὸν

878. **δν**: agreeing with the pred. So more freq. than otherwise with **δν**, *καλούμενος*, and synonymous words. Kr. *Spr.* 63, 6, A. This is esp. the case when **δν** is more closely associated in position with the pred. than with the subj. Cf. *Av.* 607. *Plat. Prot.* 354 c, *τὴν ἡδονὴν διώκετε ὡς δημοθὺν δν*. But *Plut.* 88, *ἔγὼ γὰρ δν μειράδιον*. — **τυννουτονί**: he indicates the size by some gesture.

881. **πῶς δοκεῖ**: strictly a parenthetical question, found chiefly in comedy and Eur. Cf. *Ach.* 12, 24; *Ran.* 54; *Eccl.* 390; *Plut.* 742. Eur. *Hipp.* 446.

882. **ὅπως**: as in 824. — On the whole passage, see Introd. § 40 f.

883. This is identical with 113.

884. This seems to be formed from 901. Moreover, it has been remarked by Weyland, that 882 does not agree perfectly with 116 ff., 1107 ff., nor with 930 ff., 938 ff., 990, 1000. But when we consider 885, inconsistency can hardly be charged.

885. **πάσῃ τέχνῃ**: this is a mere adv. phrase qualifying the predication, by all means, in any case; also indisputably. Cf. 1323; *Eq.* 592; *Ran.* 1235; *Eccl.* 306. Sometimes *μηχανῇ* is used in about the same sense, as *Lys.* 300. So *μήτε τέχνη μήτε μηχανῇ*, *Lys.* 13. 95. Thuc. v. 18. 4. Cf. *Dem. Neaer.* 16, *τέχνη ἡ μηχανῇ γρινιοῦ* (in a law).

888. Strepsiades and Socrates withdraw; Phidippides is, excepting of

890 τοῖσι θεαταῖς, καίπερ θρασὺς ὡν.

ΑΔΙΚΟΣ.

ἴθ' ὅποι χρῆζεις. πολὺ γὰρ μᾶλλον σ'  
ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

ἀπολεῖς σύ; τίς ὡν;

ΑΔΙΚΟΣ.

λόγος.

ΔΙΚΑΙΟΣ.

ἢπτων γ' ὡν.

ΑΔΙΚΟΣ.

ἄλλα σε νικῶ, τὸν ἐμοῦ κρείττω  
φάσκοντ' εἶναι.

ΔΙΚΑΙΟΣ.

τί σοφὸν ποιῶν;

895

course the Clouds, the sole witness of the contest of the two *λόγοι*. See Introd. § 35 f. The *λόγοι* are respectively champions not merely of right and wrong, but also of the old and of the recent times. Very similar is the well-known contest between Εὐδαιμονία (*Kakía*) and Ἀρετή in the *Ὦραι* of Prodicus in Xen. *Mem.* ii. 1. 21 ff. See on 361.

889-1112 : the fourth episode (*ἔπειον οδίου τέταρτον*), containing (889-1104) the contest of the *λόγοι*, each *λόγος* contending for the privilege of instructing Phidippides.

891. In the *Τήλεφος* of Eur. (Dind. Frg. 721) some one says to Menelaus Ίθ' ὅποι χρῆζεις· οὐκ ἀπολοῦμαι | τῆς σῆς Ἐλένης εἰνέκα.

892. Being challenged to appear before the spectators, the *ἄδικος* replies that he will be the more sure of victory before the multitude. Cf.

Eur. *Hipp.* 988 f., *οἱ γὰρ ἐν σοφοῖς φάντοις παρ' ὅχλῳ μουσικώτεροι λέγειν.* This verse exhibits the only instance of hiatus at the end of a verse in this anapaestic system, and here it occurs between two speakers.

893. This verse introduces the *ἵττων* or *ἄδικος λόγος* (and by implication also the *δίκαιος*) individually to the spectators.—It is worthy of remark that as Anaxagoras was called *Noús*, and Democritus *Ζοφία*, so Protagoras was called *Λόγος* by his contemporaries. Cf. Ael. V. H. iv. 20, *οἱ Ἀβδηρῖται ἐκάλουν τὸν Δημόκριτον Φιλοσοφίαν, τὸν δὲ Πρωταγόραν Λόγον.* Suid., *Πρωταγόρας μισθὸν ἔπραξε τοὺς μαθητὰς μνᾶς ἑκατόν· διὸ καὶ ἐπεκλήθη Λόγος Κυμισθος.* Schol. Plat. *Rep.* x. 600 c, διὸ καὶ ἐπεκλήθη Λόγος.—Some have imagined that the *δίκαιος λόγος* was presented in the form of Aeschylus, and the *ἄδικος* in the form of Euripides.

**ΑΔΙΚΟΣ.**

*γνώμας καινὰς ἐξευρίσκων.*

**ΔΙΚΑΙΟΣ.**

*ταῦτα γὰρ ἀνθεῖ διὰ τουτουσὶ<sup>1</sup>  
τοὺς ἀνοήτους.*

**ΑΔΙΚΟΣ.**

*οὐκ, ἀλλὰ σοφούς.*

**ΔΙΚΑΙΟΣ.**

*ἀπολῶ σε κακῶς.*

**ΑΔΙΚΟΣ.**

*εἰπέ, τί ποιῶν;*

**ΔΙΚΑΙΟΣ.**

*τὰ δίκαια λέγων.*

**ΑΔΙΚΟΣ.**

*ἄλλ' ἀνατρέψω 'γὰρ αὗτ' ἀντιλέγων·  
οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.*

**ΔΙΚΑΙΟΣ.**

*οὐκ εἶναι φῆς;*

**ΑΔΙΚΟΣ.**

*φέρε γάρ, ποῦ 'στιν;*

**ΔΙΚΑΙΟΣ.**

*παρὰ τοῖσι θεοῖς.*

897. *ταῦτα*: i.e. τὸ *γνώμας καινὰς ἐξευρίσκειν*. — *τουτουσὶ*: a comparison with 1096–1101, *Ran.* 954, and numerous other passages, makes it seem prob. that the spectators are meant, though deictic *i* does not compel this inference. See on 1427.

898. *οὐκ*: see on 258. Cf. 913.

901. 'γὰρ αὗτ': a rare synizesis of *ω* with *αὐ*. See *Crit. Notes*.

903. *ποῦ 'στιν*: this sophistical question leads *δίκαιος* to speak of the personified abstraction. Cf. Soph. *O. C.* 1381 f., ἡ παλαιότατος | Δίκη ξύνεδρος Ζηνὸς ἀρχαῖοις νόμοις. She was daughter of *Ζεύς* and *Θέους*.

## ΑΔΙΚΟΣ.

πῶς δῆτα δίκης οὔσης ὁ Ζεὺς  
905 οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ  
δήσας;

## ΔΙΚΑΙΟΣ.

αἰβοῖ· τουτὶ καὶ δὴ  
χωρεῖ τὸ κακόν· δότε μοι λεκάνην.

## ΑΔΙΚΟΣ.

τυφογέρων εἶ κάναρμοστος.

## ΔΙΚΑΙΟΣ.

καταπύγων εἶ κάναισχυντος.

## ΑΔΙΚΟΣ.

ρόδα μ' εἱρηκας.

## ΔΙΚΑΙΟΣ.

καὶ βωμολόχος.

## ΑΔΙΚΟΣ.

κρίνεστι στεφανοῖς.

## ΔΙΚΑΙΟΣ.

καὶ πατραλοίας.

904. Cf. Plat. *Euthyphro*, 5 fin., οἱ ἄνθρωποι νομίζουσι τὸν Δία τῶν θεῶν κριστὸν καὶ δικαιώτατον, καὶ τοῦτον δημολογοῦσι τὸν αὐτὸν πατέρα δῆσαι, κάκενόν γε (sc. Κρόνον) ἀδ τὸν αὐτὸν πατέρα ἐκταμεῖν. Also Rep. ii. 378 b. Aesch. *Eum.* 841, ἀντὸς δὲ ἔδοσε πατέρα πρεσβύτην Κρόνον.—οὔσης: represents a logical prot., though (acc. to ἀδίκος) contrary to fact. See on 399.

905. αὐτοῦ: for position, see on 515.

906. καὶ δὴ: strictly even now, but it has to be rendered in various ways acc. to the context. Cf. Ran. 1018; *Vesp.* 1483; *Av.* 175, 269, etc. See on 778. Kr. *Spr.* 69, 17, 1.

907. λεκάνην: Schol., ίν' ἐμέσω. Plut. *Mor.* 801 b, Πλάτων δὲ κωμικὸς

(182) τὸν δῆμον αὐτὸν ποιεῖ αἰτοῦντα λεκάνην καὶ πτερόν, ὅπως ἐμέση. Cratin. 255, μᾶν βδελυγμά σ' ἔχει; | πτερόν ταχέως τις καὶ λεκάνην ἐνεγκάτω, on which Poll. x. 76 says, καὶ γάρ ἵνα (i.e. εἰς δ) ἐξεμούσῃ, καὶ τοῦτο λεκάνην ὀνόμαζον, as if they had vessels expressly for this purpose.

908. τυφογέρων: compare the meanings of τύφος, τυφεῖν, etc. In Hipp. (e.g. *Epidem.* iv. p. 517) τυφώνης is used of one whose wits are blunted by sickness.—**άναρμοστος**: compare Lat. *ineptus*.

910. ρόδα: *your epithets are as sweet as roses.* This acc. is cognate, as in *Eccl.* 435, τὰς γυναικας πέδλας ἀγαθὰ λέγων. Cf. 1330.

## ΑΔΙΚΟΣ.

*χρυσῷ πάττων μ' οὐ γιγνώσκεις.*

## ΔΙΚΑΙΟΣ.

*οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδῳ.*

## ΑΔΙΚΟΣ.

*νῦν δέ γε κόσμος τοῦτ' ἔστιν ἐμοί.*

## ΔΙΚΑΙΟΣ.

*θρασὺς εἴ πολλοῦ.*

## ΑΔΙΚΟΣ.

*σὺ δέ γ' ἀρχαῖος.*

## ΔΙΚΑΙΟΣ.

*διὰ σὲ δὲ φοιτᾶν  
οὐδεὶς ἔθέλει τῶν μειρακίων.*

912. χρυσῷ πάττων: cf. *Eccl.* 826; *Plut.* 268, ὃ χρυσὸν ἀγγείλας ἐπῶν. Dion. H. *Rhet.* 9. 4, αὐται αἱ λοιδοραι αἱ πρὸς Ἀγαμέμονα χρυσὸς ἦν τῷ Ἀγαμέμονι.

913. μολύβδῳ: "talia dicens olim non auro, sed plumbō conspergere te visus essem." Dindorf. The antithesis of *gold* and *lead* is familiar everywhere. Cf. Simon. 64 (of a false friend), παρὰ χρυσὸν ἐφθεντὸν ἀκήρατον οὐδὲ μόλυβδον ἔχων. Cratin. 452, φανεροῖς χρυσῆν, κατ' ἄρρον δ' αὐθίς αὐτὸν μολυβδίνην. Some think that reference is made to flogging slaves with straps loaded at the end with leaden balls; but such a mode of punishment is not known to have been employed.

915. πολλοῦ: *very, quite, altogether.* This adv. gen. has not been satisfactorily explained. Some regard it as

being identical with that in δλίγου, μικροῦ, *nearly*, denying that δεῖν is to be supplied with these. (Kr. *Spr.* 47, 16, 6.) Whatever be the origin of δλίγου, *almost*, πολλοῦ by contrast with it means *altogether*; and if δλίγου originally depended on δεῖν, this verb must have vanished from consciousness before πολλοῦ could be used in the sense which it seems to have. Cf. *Eq.* 822; *Ran.* 1046. Eupol. 70, πολλοῦ μὲν δίκαια (*πάσχεις*). Carcinus in Stob. *Flor.* 33. 1, πολλοῦ γάρ ἀνθρώποισι φάρμακον κακῶν | σιγῇ. Compare the antithesis of ἐν πολλῷ to ἐν δλίγῳ in *Act. Apost.* 26. 28f.

916. διὰ σὲ δέ: this proceleusmaticus has no unquestionable parallel in regular anapaestic verse. G. Hermann conjectured διὰ σ' οὐ. — φοιτᾶν: go to school. Cf. 938; *Eq.* 988, 1235.

917. οὐδεὶς: masc. κατὰ σύνεσιν.

γνωσθήσει τοί ποτ' Ἀθηναίοις,  
οίᾳ διδάσκεις τὰς ἀνοίγους.

920

**ΑΔΙΚΟΣ.**  
αὐχμεῖς αἰσχρῶς.

**ΔΙΚΑΙΟΣ.**

σὺ δέ γ' εῦ πράττεις.  
καίτοι πρότερόν γ' ἐπτώχευες  
Τήλεφος ἔναι Μυσὸς φάσκων,  
ἐκ πηριδίου  
γνώμας τρώγων Πανδελετείους.

925

**ΑΔΙΚΟΣ.**  
ἄμοι σοφίας —

**ΔΙΚΑΙΟΣ.**

ἄμοι μανίας —

918. **γνωσθήσει**: pass. of **γνῶσονται** σε Ἀθηναῖοι, where **σε** is proleptic. — **Ἀθηναίοις**: this use of the dat. is most common with the pf. tenses, but occurs even in prose with other tenses, as Plat. *Crit.* 49 b, ὅπερ τότε ἐλέγετο ἡμᾶν. As this is not a dat. of pure agency, the nature of the individual verb is not without influence.

921. **πρότερον**: equiv. to **πρὸ τοῦ**, when training in virtuous habits was in vogue. Cf. 913.

922. **Τήλεφος**: see on *Eg.* 813; *Ran.* 841, 855. Telephus, king of Mysia, was severely wounded by Achilles during an incursion which the Greeks made into his country on an expedition against Troy. The Delphic oracle directed him to seek a cure from the one who had wounded him. Accordingly, he came, disguised as a beggar, to Mycenae, and through the mediation of Agamemnon had himself healed by Achilles. In the play of Eur. which bears his name, he

not only appeared in the guise of a beggar, but showed himself to be an accomplished sophist; hence his identification with the **ἄδικος λόγος**.

923. **πηριδίου**: dim. of **πήρα**, which is familiar from the *Odyssey* as a mark of a beggar. Cf. Hom. *Od.* xiii. fin.

924. **γνώμας**: παρ' ὄπόνοιαν for **ἄρτους** or **ὄστα**. Cf. 815; *Vesp.* 462, 1367; *Pax*, 1116, τὴν ζίβυλλαν ἔσθιε. Frg. 205, καὶ πῶς ἐγὼ Σθενέλου φάγοιμ' ἀν ρήματα; — **Πανδελετείους**: Pandeletus was a sophist (mentioned also in Cratin. 244) of whom little is known.

925 f. The Rav. and Ven. MSS. are followed in the text. The inferior MSS. have, **ΑΔ.** **ἄμοι σοφίας** ἡς ἐμνήσθης. **ΔΙΚ.** **ἄμοι μανίας** τῆς σῆς πόλεος θ'. On the ground that as **ἄμοι** in one place is the echo of **ἄμοι** in the other the word must be of the same nature, i.e. must denote disgust, in both places, and that the **ἄδικος λόγος** cannot be understood as censuring

ΑΔΙΚΟΣ.

*ἢς ἐμνήσθης.*

ΔΙΚΑΙΟΣ.

*τῆς σῆς πόλεως θ',  
ἥτις σε τρέφει  
λυμαινόμενον τοῖς μειρακίοις.*

ΑΔΙΚΟΣ.

*οὐχὶ διδάξεις τοῦτον Κρόνος ὥν.*

ΔΙΚΑΙΟΣ.

930      *εἴπερ γ' αὐτὸν σωθῆναι χρὴ  
καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.*

ΑΔΙΚΟΣ.

*δεῦρ' ἵθι, τοῦτον δ' ἔα μαίνεσθαι.*

ΔΙΚΑΙΟΣ.

*κλαύσει, τὴν χεῖρ' ἦν ἐπιβάλλης.*

ΧΟΡΟΣ.

*παύσασθε μάχης καὶ λοιδορίας.*

935      *ἄλλ' ἐπίδειξαι σύ τε τοὺς προτέρους*

Eur., whose *σοφία* is certainly meant in *ὅμοι σοφίας*, Kock proposes to read, ΑΔ. *ὅμοι σοφίας*—ΔΙΚ. *ὅμοι μανίας*—ΑΔ. *τῆς σῆς*. ΔΙΚ. *πόλεως*, *ἥτις σε τρέφει κτέ.* The change is justified by assuming that *τῆς σῆς* had received the false marginal explanation, *ἥς ἐμνήσθης*.

928. *λυμαινόμενον*: Protagoras in Plat. *Prot.* 318 c, says, *οἱ ἄλλοι σοφισταὶ λαβῶνται τοὺς νέους*, with which compare *Men.* 91 c, *Πρωταγόρας δὲ δλην τὴν Ἑλλάδα ἐλάνθανε διαφθείρων τοὺς συγγεγνομένους καὶ μοχθηροτέρους ἀποπέμπων ἡ παρελάμβανε πλέον ἡ τεσσαρδικοῦτα ἔτη.*

929. *τοῦτον*: Phidippides.—*Κρόνος*: see on 398.

930. *γέ*: implying, yes *I shall*.—*σωθῆναι χρῆ*: (*if*) *he is to be saved*. This use of *χρῆναι*, where the notion of obligation or necessity is not conspicuous, but merely results from a purpose, custom, or something of the sort, is not rare.

932. *ἔα*: synesis, esp. freq. in the case of *ἴα* and *ἔρῃ*. Cf. Hom. *Il.* v. 256; *Od.* xxiii. 77. Soph. *Ant.* 95; O. T. 1451; O. C. 1192. Ar. *Ecccl.* 784; *Thesm.* 176.—The *ἀδικος λόγος* attempts to lead the youth away, but is prevented by the *δίκαιος*, 933; whereupon a personal conflict is stopped through the intervention of the Chorus.

935. *ἐπίδειξαι*: see on 748.

ἄττ' ἔδιδασκες, σύ τε τὴν καινὴν  
παιδευσιν, ὅπως ἀν ἀκούσας σφῶν  
ἀντιλεγόντοιν κρίνας φοιτῷ.

ΔΙΚΑΙΟΣ.

δρᾶν ταῦτ' ἐθέλω.

ΑΔΙΚΟΣ.

κάγωγ' ἐθέλω.

ΧΟΡΟΣ.

940 φέρε δῆ, πότερος λέξει πρότερος;

ΑΔΙΚΟΣ.

τούτῳ δώσω·

καὶ τ' ἐκ τούτων, ὃν λέξην,  
ρήματίοισιν καινοῖς αὐτὸν  
καὶ διανοίαις κατατοξεύσω.

945 τὸ τελευταῖον δ', ἦν ἀναγρύζῃ,  
τὸ πρόσωπον ἄπαν καὶ τῷφθαλμῷ  
κεντούμενος ὥσπερ ὑπὸ ἀνθρηνῶν

938. κρίνας φοιτῷ: for a similar situation, cf. Luc. *Somn.* 6, where Ἐρμογλυφική (Sculpture) and Παιδεία contend over Lucian himself.

940. πότερος ... πρότερος: cf. *Eccles.* 1082, πότερα προτέρας ἀπαλλαγῶ; *Plat. Legg.* iv. 712 c, πότερος ἀποκρίνασθαι πρότερος ἀν ἔθελοι; and freq. This παρήχησις occurs already in *Hom. Il.* iii. 299, ὅππότεροι πρότεροι.

942. ἐκ τούτων: for use of dem., see on 588. The ἀδικος proposes to turn the other's words against him, hence he speaks of them as a quiver, from which he will take arrows. Cf. *Plat. Theaet.* 180 a, ἢν τινά τι ἔρῃ, ὅπερ ἐκ φαρέτρας ῥηματίσκια αἰνιγμάδη

ἀνασπῶντες ἀποτοξεύουσι, καὶ τούτου Ἡγῆς λόγον λαβεῖν, ἐπέρφη πεπλήξεις καινῶς μετανομασμένη.

943. ῥηματίοισιν: cf. *Pax*, 534, ὅθι γάρ ἡδεῖται αἴτη (sc. Εἰρήνη as goddess) ποιητῇ ῥηματίων δικανικῶν (i.e. Euripides). See also on the preceding verse.

947. κεντούμενος: cf. *Vesp.* 482, τῷφθαλμῷ 'ν κύκλῳ κεντεῖτε καὶ τοὺς δακτύλους. — ὑπὸ ... ὑπὸ: as ὅπερ ὑπὸ ἀνθρηνῶν is placed before that which it illustrates, the repetition of the prep. is necessary; when the comparison is placed after, the prep. is usually omitted in the ὅπερ clause. Here it is possible, of course, to const. ὅπερ τῶν γνωμῶν with ἀπολέῖται.

ὑπὸ τῶν γνωμῶν ἀπολεῖται.

## ΧΟΡΟΣ.

(Στροφή.)

949-50 *νῦν δείξετον τὰ πισύνω τοῖς περιδεξίοισι λόγοισι καὶ φροντίσι καὶ γνωμοτύποις μερίμναις, ὅπότερος αὐτοῦ λέγων ἀμείνων φανήσεται.*

955 *νῦν γὰρ ἄπας ἐνθάδε κύνδυνος ἀνεῖται σοφίας, ἥς πέρι τοὺς ἔμοις φίλους ἔστιν ἀγὸν μέγιστος. ἀλλ' ὡς πολλοῖς τοὺς πρεσβυτέρους ἥθεσι χρηστοῖς στεφανώσας,*

948. By this paroemiac diameter the anapaestic system — a hypermetron of unparalleled length — is at last terminated. *Rhyt. and Met.* p. 38. This passage, 889–948, bears a considerable resemblance to *Eur. Med.* 1389–1414.

949–1023. A syntagma. See *Meters*.

954. *λέγων: in argument.*

955 f. *κύνδυνος ἀνεῖται:* this expression seems not to occur elsewhere. Kock suggests that *ἀνείναι* may be *throw open*, as in Hom. *Il. xxi.* 537, *ἴνεσάν τε πόλας*, and *Eur. Bacch.* 448, *κλῆρός τ' ἀνῆκας θύρετρα*, hence *campus patet*, in *qu o periculum (trial) faciant sapientiae*. He also suggests that it may be equiv. to *ἀναρρίπτειν* (*ἴθροι*, as dice) in *ἀναρρίπτειν κύνδυνον*, *run the risk*. The general meaning seems to be, *nunc enim summo hic in discriminine versatur sapientia*.

957. *ἔμοις φίλοις:* the Chorus speaks of both *λόγοι* as *friends*; for *φίλοις* evidently refers to them, not merely to the *ἄδικος* and the Socratics. In the next verse the *δίκαιος* is favorably characterized by the Coryphaeus.

959. *ἄλλα:* metricalians remark that when a dialogue is held in anapaestic

tetrameters, it is always introduced by two verses in that metre recited by the Coryphaeus, and these (*Vesp. 648* excepted) always have a typical form, beginning with *ἄλλα*. It should be observed, however, that *ἄλλα* is regularly used in such cases merely because, as a rule, other matters in hand are dropped, in which case *ἄλλα* is naturally employed in making the transition. In *Vesp. 648* (where *ἄλλα* is not used) the transition is not abrupt, since it is the second time that the Chorus in the same scene gives way to the anapaestic dialogue. In fact, the choric passage may be regarded as a sort of interruption. Where the Coryphaeus first introduced the dialogue, *ἄλλα* is used, 546. Moreover, it does not matter whether the metre is anapaestic or not. In *Pax*, 601 f., two *iambic* tetrameters, beginning with *ἄλλα*, introduce a dialogue in iambic tetrameters. Also in *Thesm.* 531 f. In *Nub.* 1397 ff. the same thing occurs without *ἄλλα* for the reason above explained in the case of *Vesp. 648*, the iambic tetrameters having already been introduced by *ἄλλα* in the same scene, 1351. Of course *ἄλλα* may be so used a second time in the same scene, as *An.* 461 and 549. — At

960 ρῆξον φωνὴν γῆται χαίρεις, καὶ τὴν αὐτοῦ φύσιν εἰπέ.

ΔΙΚΑΙΟΣ.

λέξω τούνν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,  
ὅτε ἐγὼ τὰ δίκαια λέγων ἥνθισον καὶ σωφροσύνη<sup>’νενόμιστο.</sup>

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύζαντος μηδέν’ ἀκοῦ-  
σαι.

εἴτα βαδίζειν ἐν ταῖσιν ὄδοις εὐτάκτως εἰς κιθαριστοῦ

476 f. the Coryphaeus recites two *anapaestic tetrameters* (beginning with ἀλλα) summoning Socrates to begin his instruction, whereupon the latter begins with *iambic trimeters*, — a strong indication that here the original play has been changed in revision. See Introd. § 44. — *στεφανώσας*: cf. Hom. *Od.* viii. 170, θεὸς μορφὴν ἔπειον στέφει. Pind. *Ol.* i. 100, ἐμὲ δὲ στεφανώσαι κείνον Αἰολῆδο μολπῆ χρή.

960. *ρήγον*: see on 357. — *αὐτοῦ*: for *σαυτοῦ*. Cf. *Av.* 1020. Dem. *De Cor.* 282, μισθώσας αὐτὸν τοὺς ὑποκρήτας ἐτριγαγωνίστεις (*you acted the part of tritagonist*). Xen. *Mem.* i. 4. 9, οὐδὲ γάρ τὴν ἑαυτοῦ σύ γε ψυχὴν δρᾶς. In some of these examples the readings vary. H. 686 a; G. 146, n. 2.

961. A similar anapaestic passage is Telecl. 1, λέξω τούνν βίον δὲ ἀρχῆς, δυ ἐγὼ θητοῖσι παρεῖχον κτέ.

962. *ἐνενόμιστο*: in aestimatione erat. Cf. 248. Plat. *Gorg.* 466 b, (οἱ ρήτορες ἐν ταῖς πόλεσιν) οὐδὲ νομίζεσθαι ἔμοιγε δοκοῦσιν. Luc. *Hermot.* 24, ταῦτα μὲν οὐδὲ νομίζεσθαι παρ’ αὐτοῖς. — *’νενόμιστο* with aphaeresis, rather than *νενόμιστο* with omission of aug., is written, because the early Att. poets omitted the aug. only in lyric passages or in *ρήσεις ἀγγειλικα.*

963. Of the well-bred Athenian

youth, Luc. *Amor.* 44 says, ἀπὸ τῆς πατρφίας ἔστις ἔξερχεται κάτω κεκυφάς καὶ μηδένα τῶν ἀπαντάντων προσβλέπαν. We have an instance in the case of Autolycus, Xen. *Symp.* 3, 12 f. — *γρύζαντος*: uttering a syllable (in company). Cf. 945. The aor. partic. thus connected with a verb of physical perception is poetic. Cf. 292.

964. *εὐτάκτως*: cf. Alex. 282, ἐν γάρ νομίσω τοῦτο τῶν ἀνελευθέρων | εἶναι, τὸ βαδίζειν ἀρρύθμως ἐν ταῖς ὄδοις. — *εἰς κιθαριστοῦ*: for the ellipsis, see H. 730 a. — The education of the young at Athens included 1) reading and writing, taught by the *γραμματιστῆς*; 2) music and poetry, taught by the *κιθαριστῆς*; 3) physical exercise, directed by the *παιδοτρίβης*. Cf. Plat. *Prot.* 312 b, 325 d ff. The reason that the grammatical instruction is here omitted may be either because it was often imparted along with the instruction in music and poetry, or else because it could exercise no moral influence apart from that which came incidentally from the subject-matter; or the reason may be simply that no innovations had taken place in primary instruction. The course with the *κιθαριστῆς* is touched upon, 964–972 (cf. E.g. 902); with the *παιδοτρίβης*, 973–978.

985 τοὺς κωμήτας γυμνοὺς ἀθρόους, κεὶ κριμώδη κατα-  
νίφοι.

εἰτ' αὐτὸν προμαθεῖν φίσμ' ἐδίδασκεν τῷ μηρῷ μὴ ξυνέ-  
χοντας,

ἢ Παλλάδα περσέπολιν δεινὰν ἢ Τηλέπορόν τι βόαμα  
ἐντειναμένους τὴν ἀρμονίαν, ἣν οἱ πατέρες παρέδωκαν.

985. **κωμήτας**: from κώμη, city-district, like *vicus* from *vicus*, and corresponding to δῆμος from δῆμος, country-district; or, as Phot. has it, τοὺς ἐν τῇ πόλει δῆμος κώμας φασὶ προσαγορεύεσθαι καὶ κωμήτας τοὺς δημότας ἐν πόλει. Cf. Isocr. 7. 48, δελόμενοι τὴν μὲν πόλιν κατὰ κώμας, τὴν δὲ χώραν κατὰ δῆμος, θεωρουσὶ τὸν βίον τὸν ἔκδοτον. There were no public schools, but it was natural that the children of the same κώμη should, for the most part, attend the same school.—**γυμνούς**: see on 498.—**κριμώδη**: a species of cognate acc. The instrumental dat. might have been used, as in Nicoph. 13, νιφέτῳ ἀλφίτοις.

986. **εἴτ' αὐτὸν**: see on 975.—**προμαθεῖν**: see on 478.—**ἐδίδασκεν**: sc. δικιθαριστής.—**μὴ ξυνέχοντας**: Schol., μὴ ἐκθλίβοντας τὰ αἰδοῖα ἐκ τοῦ συνέχειν τοὺς μηρούς. Cf. Plat. Prot. 325 d, εἰς διδάσκαλων τέμποντες (the parents) πολὺ μᾶλλον ἐντέλλονται ἐπιμελεῖσθαι εὐκοσμίας τῶν πατέων ἢ γραμμάτων τε καὶ κιθαρίσεως.—With ξυνέχοντας, μὴ and not οὐ is used because the partic. contains an implied command and is connected with the subj. of the inf. **προμαθεῖν**, i.e. μὴ ξυνέχειν is part of the instruction, grammatically considered.

987. Παλλάδα περσέπολιν, δεινὰν θεὸν ἐγρεκόδοιμον | ποτικλήγω πολεμόδοκον, ἄγνων | παῖδα Δίδος μεγάλου δαμάσιππον (Bergk, Poet. Lyr. III. pp. 554 f.)

is the restored form of the beginning of a favorite song composed by the dithyrambic poet Lamprocles of Athens, who flourished about 500 B.C.—Τηλέπορόν τι βόαμα λύρας was the beginning of a song of the dithyrambic poet Κυδέλης (written also Κηδέλης, Κηδελῆς) of Hermione. Bergk identifies him with the Κηκελῆς who is mentioned in 985.

988. **ἐντειναμένους**: prob. *pitching high*, and hence singing with vigor. This use of the word seems to be taken from the stretching or tension of the strings of a musical instrument. The mid. with ἀρμονίαν is not found elsewhere, but ἐντεινεῖσθαι τόξον occurs in the lit. sense, and in the metaphorical sense examples are not wanting, as Aeschin. 2. 157, ἐντειναμένους ταύτην τὴν ὁξεῖαν καὶ ἀνόσιον φωνήν, where the reference is not to musical pitch, but to the vigor of emphasis, etc. In the act., Alex. 317, τὸ παναρμόνιον τὸ καινὸν ἐντείνον.—τὴν ἀρμονίαν: here prob. *the music* (whatever be the particular tune) in antithesis to the words, the rel. clause being expositival of the idea expressed by **ἐντειναμένους**; but ἀρμονία seems sometimes to denote a particular tune, or a definite musical composition accompanying a certain set of words. Cf. Plat. Prot. 326 a, (οἱ κιθαρισταὶ) ποτηματα διδάσκουσι μελοποιῶν (lyric poets) εἰς τὰ κιθαρίσματα ἐντείνοντες (attuning) καὶ τοὺς ρύθ-

εὶ δέ τις αὐτῶν βωμολοχεύσαιτ' ἡ κάμψειέν τινα  
καμπῆν,

971 οἵας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολοκάμ-  
πτους,

ἐπετρίβετο τυπτόμενος πολλάς, ὡς τὰς Μούσας ἀφανί-  
ζων.

ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει προβα-  
λέσθαι

μόνς τε καὶ τὰς ἄρμονίας ἀναγκά-  
ζουσιν οἰκειούσθαι. The only “har-  
mony” in the modern sense known to  
Greek music was that of an air and  
an instrumental accompaniment of  
one or more parts. The vocal music  
was all in unison except where the  
age or sex of the singers naturally  
led to a difference of an octave.

989. **βωμολοχεύσατο**: acc. to Schol.  
Plat. *Rep.* x. 606 c, βωμολοχία ἐστὶ<sup>1</sup>  
προσεδρεία τις περὶ τοὺς βωμὸν ὑπὲρ  
τοῦ τι παρὰ τῶν θύσιτων λαβεῖν. μετα-  
φορικῶν δὲ καὶ ἡ παραπλήσιως (*analo-  
gously to*) ταύτη ὥφελεις ἔνεκα τίνος  
κολακεῖα. Cf. Pherecr. 140, ίνα μὴ  
πρὸς τοῖς βωμῷσι πανταχοῦ | δεὶ λοχών-  
τες (*waiting, lingering*) βωμολόχοι καλώ-  
μεθα. Arist. *Eth. N.* ii. 7, 13, περὶ δὲ  
τὸ ήδυν τὸ ἐν παιδιᾷ (*jesting*) δὲν μέσος  
εὐτράπελος (*facetious*) καὶ ἡ διδιθεσίς  
εὐτράπελία· ἡ δὲ ὑπερβολὴ βωμο-  
λοχία καὶ δὲ καρπός τις. —**καμπῆν**:  
see on 333. Cf. Pherecr. 143. 9, Κινη-  
σίας δέ μ' ἔξαρμονίους καμπᾶς τοιῶν ἐν  
ταῖς στροφαῖς ἀπολάλεκε. Cicero, *Legg.*  
ii. 15. 38 f., agrees with Plato that  
every change of music affected the  
institutions of government, and adds,  
negat (Plato) mutari posse  
musicas leges sine inmutati-  
one legum publicarum. Hence  
Plato and Aristotle commend the  
vigorous Doric mode. See on *Eg.* 989.

971. **Φρῦνις**: this poet, called **Φρύν-**  
**νις** in Aeol., was the son of Camon of  
Mytilene. Cf. Poll. iv. 66. Plut.  
*Mor.* 1133 b e, τὸ δὲ δλον ἡ μὲν κατὰ  
Τέρπανδρον κειμερφδία καὶ μέχρι Φρύνι-  
δος ἀπλῆ τις οὗσα διετέλει: οὐ γὰρ  
ἔχην τὸ παλαιὸν μεταφέρειν τὰς ἄρμονίας  
καὶ τοὺς ῥυθμούς· ἐν γὰρ τοῖς νόμοις  
(modes) ἕκστοτε διετήρουν τὴν οἰκείαν  
τῶν (key). διὸ καὶ ταῦτην τὴν ἐπωνυ-  
μαν εἶχον· νόμοι γὰρ προσηγορεύθησαν  
(were named), ἐπειδὴ οὐκ ἔξῆν ταρα-  
βῆναι καθ' ἔκαστον [τὸ?] νεονομεύμανον  
εἶδος τῆς τάσεως. Music herself says  
in Pherecr. 143. 14 ff., Φρῦνις δὲ ίδιον  
στρέβιλον ἐμβαλάνων τινα | καμπτῶν με καὶ  
στρέφων δλον διέφθορε | ἐν τέντε χορ-  
δάς δώδεχ' ἄρμονίας ἔχων. Timotheus,  
still worse acc. to Pherecrates, sings  
a triumph over him in twisting (Bergk,  
Poet. Lyr. 11), μακάριος ἡθα, Τιμόθεε,  
κάρυκις ὅτ' εἰκέν· | νικῆ Τιμόθεος δὲ Μιλή-  
σιος | τὸν Κάμωνος τὸν ἴωνοκάμπταν.

972. **πολλᾶς**: sc. πληγᾶς, cognate  
acc. with the pass. Cf. Ran. 686;  
Pax, 644, οἱ δὲ τὰς πληγᾶς δρῶντες, δι-  
έπιπτοντο. For the ellipsis, cf. Soph.  
*El.* 1416, ΚΛ. οἴμοι πέπληγμα. ΗΔ.  
ταῖσσον, εἰ σθένεις, διπλῆν. —**ἀφανί-  
ζων**: see on 542. Cf. Alcman, 95  
τὰς Μῶσαν καταβεῖται, where Eust. ex-  
plains, ἀντὶ τοῦ ἀφανίσεις. Thuc.  
vii. 69. 2, τὰς πατρικὰς ἀρετὰς μὴ ἀφανί-  
ζειν.

973. **προβαλίσθαι**: cf. Ran. 201.

τοὺς παῖδας, ὅπως τοὺς ἔξωθεν μηδὲν δείξειαν ἀπηνέσ·  
975 εἰτ' αὖτις αὖθις ἀνιστάμενον συμψήσαι καὶ προνο-  
εῖσθαι

εἴδωλον τοῖσιν ἐρασταῖσιν τῆς ἡβῆς μὴ καταλείπειν.  
ἡλεύφατο δὲ ἀν τούμφαλον οὐδεὶς παῖς ὑπένερθεν τότ'  
ἄν, ὥστε

τοῖς αἰδοίοισι δρόσος καὶ χνοῦς ὥσπερ μῆλοισιστα ἐπήνθει·  
οὐδ' ἀν μαλακὴν φυρασάμενος τὴν φωνὴν πρὸς τὸν  
ἐραστὴν

"Pueri humili sedentes iubentur pedes pretendere, ne ad ductis pedibus foedum et ob scaenum spectatoribus ad spectum praebeant. eadem de causa arenam in qua condescissent conturbari oportebat." G. Hermann.

974. *τοὺς ἔξωθεν*: although the law, cited in Aeschin. 1. 12, forbidding on penalty of death that any grown persons but near relatives should enter the schoolroom during the presence of the children, is spurious (K. Hermann), still, established usage forbade the presence of grown persons when boys were being instructed by the *παιδοτρίθης*. — *ἀπηνέσ*: here equiv. to *ἄκοσμον*.

975. *εἰτ' αὖτις αὖθις*: here *εἰτα* denotes grammatical sequence, while *αὖ* expresses logical relation to what precedes (*cf.* 908); *πάλιν* denotes the reverse motion of *ἀνιστάμενον* as compared with *καθίσοντας*, 973, and *αὖθις* denotes that they are *again* in the position occupied *πρὸ τοῦ καθίσειν*. So we might use such an expression as, "then again, when he came back (*πάλιν*) again, etc." Here "rose back up again" happens not to be Eng. usage. Yet it is not always possible to assign each word its individual force in accumulations of the sort. The expres-

sions *αὖθις αὖ*, *πάλιν αὖ*, *αὖθις αὖ πάλιν*, etc., are freq. met with. — *ἀνιστάμενον*: transition from the pl. to the sing. Cf. 988 f.; *Ran.* 1073 ff.; *Av.* 561 ff.; *Vesp.* 553 ff., 565 ff.; *Lys.* 358; *Thesm.* 797. — *συμψήσαι*: compланate pul verem. — *ἡβῆς*: depends on *εἴδωλον*.

977. *ἄν*: this particle, being frequentative in its effect, renders the aor. possible in a general statement (past time), where the impf., which may also take *ἄν*, is more usual. GMT. 30, 2. Some, however, draw a distinction between the impf. with *ἄν* and the aor. with *ἄν*. A single instance of the plpf. occurs *Lys.* 517, *ἐπενόμεθ' ἄν*.

978. *δρόσος καὶ χνοῦς*: the soft, dew-like down, such as is seen on blossoms or fruit. This would be removed from the body by the anointing and subsequent scraping (*ἀποχένθεσθαι*). Cf. *Anthol. Pal.* 12. 36, *μπροσὶ δέντες ἔπειτι χνός*. *Ibid.* 9. 226, *μάλων χνοῦν ἐπικαρπίδιον*. *Theocr.* 27. 48, *μᾶλα τεὰ τὰδε χνοδοντα φιλάσω*. *Plut. Mor.* 79 d, *τοὺς Πλάτωνι χρωμένους, ἔτερον δὲ μηδὲν ἀλλ' ἡ τὸ καθάρον τε καὶ Ἀττικὸν διστερὸρον καὶ χνοῦν ἀποδρεπόμενους τί ἀν φαῖς*; — *μῆλοισι*: sc. *Κυδωνίους*, peaches or quinces.

979. *μαλακήν*: proleptic pred. — *φυρασάμενος*: lit. *kneading*, hence

980 αὐτὸς ἔαντὸν προαγωγεύων τοῖς ὀφθαλμοῖς ἐβάδιζεν,  
οὐδ' ἀν ἐλέσθαι δειπνοῦντ' ἔξην κεφάλαιον τῆς ρά-  
φανῆδος,

οὐδὲ ἄννηθον τῶν πρεσβυτέρων ἀρπάζειν οὐδὲ σέλινον,  
οὐδὲ ὄψοφαγεῖν οὐδὲ κιχλίζειν οὐδὲ ἵσχειν τὰ πόδ'  
ἐναλλάξ.

## ΑΔΙΚΟΣ.

ἀρχαῖα γε καὶ Διπολιώδη καὶ τεττύγων ἀνάμεστα  
985 καὶ Κηκείδου καὶ Βουφούνιων.

*making soft.* The metaphor would have been obscure if μαλακήν had not been expressed.

981. **ἄν:** obs. frequentative ἄν with ἔξην. Notice also the acc. and inf., for δειπνοῦντ' must not be regarded as dat., since the *i* of this case does not suffer elision in Att. Kr. *Dial.* 12, 2, 7. Cf. *Ach.* 1079, οὐ δεινὰ μὴ ἔξινα με μῆδ' ἑόρδοι; — **κεφάλαιον:** the best part of the radish. Schol., οὐκ ἔτεμον δὲ κατὰ μῆκος ὡς νῦν, ἀλλὰ κατὰ κύκλον.

982. **τῶν πρεσβυτέρων:** gen. of separation, dependent on ἀρπάζειν, *snatch away*. Of course the notion is *snatch away* before the older persons could take it, and lit. *to snatch from them*.

983. **ὄψοφαγεῖν:** cf. Plut. *Mor.* 489 d, παιδὸς ὄψοφαγοῦντος, διαγένης τῷ παιδαγωγῷ κονδυλού (buffet) ἔθακεν, ὅρθως οὐ τοῦ μὴ μαθέντος, ἀλλὰ τοῦ μὴ διδάξαντος τὸ ἀμάρτημα ποιῆσας. — **κιχλίζειν:** from κίχλη (see on 389), *eat delicate birds*, hence *gormandize*. The word means also *giggle*, and some take it in this sense here, while others think that the poet intended the ambiguity. Cf. *Frig.* 318, ἀλλὰ τε τοιαῦθ' ἔτερα μυρὶ ἐκιχλίζετο.

984. **ἀρχαῖα:** as in 915. — **Διπολιώδη:** the Διπόλια (Διπόλεια) or Βουφόνια, a festival in commemoration of

the first establishment of agriculture, was celebrated towards the end of June (the 14th of Σκιροφορίων) on the Acropolis. The festival was devoted especially to the worship of Ζεὺς Πολιέως, and was attended with very ancient usages and ceremonies. A work-ox, an animal which it was otherwise strictly forbidden to slaughter, was offered in sacrifice; the priest fled as if he had committed a crime, and the axe was brought to trial and a curse pronounced on it. — **τεττύγων:** the old men among the early Athenians (acc. to Eust., μέχρι τῆς Περικλέους στρατηγίας) wore their hair done up in a knot, which was held together by golden cicadae. Cf. *Luc. Nav.* 8, (*τοῖς προγόνοις ήμῶν*) ἔδοκει καλὸν εἶναι κομᾶν τοὺς γέροντας ἀναδούμενους κραβύλον ὑπὸ τέττητι χρυσῷ ἀνειλημμένον. *Thuc.* i. 6. 3, καὶ οἱ πρεσβύτεροι αὐτοῖς τῶν ἐνδαιμόνων οὐ πολὺς χρόνος ἐπειδὴ ἐπιάνταρτο χρυσῶν τεττύγων ἐνέρσει κραβύλον ἀναδούμενοι τῶν ἐν τῇ κεφαλῇ τριχῶν.

985. **Κηκείδου:** a very early dithyrambic poet, whose name is here used proverbially (as in *Cratin.* 56) to designate the good old time. — **Βουφούνιων:** the Βουφόνια are strictly the special ceremonies attending the slaying of the ox at the Διπόλια. Cf.

## ΔΙΚΑΙΟΣ.

ἀλλ' οὖν ταῦτ' ἔστιν ἐκεῖνα,  
ἔξ ὅν ἄνδρας Μαραθωνομάχους ἡμὴ παιδευστις ἔθρεψεν.  
σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἴματίοισι διδάσκεις ἐντεπ-  
λίχθαι,  
ώστε μ' ἀπάγγεσθ', ὅταν ὀρχεῖσθαι Παναθηναίοις δέον  
αὐτοὺς  
τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῆ τῆς Τριτογε-  
νείης.  
990 πρὸς ταῦτ', ὡς μειράκιον, θαρρῶν ἐμὲ τὸν κρείττω  
λόγον αἰροῦ·

Hezych. (*s.v. Βούτης*), δο τοῖς Διωπόλοις  
τὰ βουφόνια δρῶν. — ἀλλ' οὖν: *but then.*  
*Cf.* 1002.

987. This verse, *Av.* 600, and *Vesp.* 568, seem to contain the only certain instances of fem. caesura in anapaestic tetrameters. The other two sometimes cited, *Plat. Com.* 145. 4, and *Callias*, 3, are uncertain. — *ἱματίουσι*: *cf.* 985, where *γυμνοί* means *without* *ἱμάτια*. It is the new practice of wrapping children (*εὑθύς*, sc. *παῖδας* *ἢντας*) in these that is condemned.

988. *ἀπάγγεσθαι*: choke with indignation. *Cf. Vesp.* 686; *Ach.* 125, *ταῖτα δῆτ' οὐκ ἀγχόνη*: See on 1036. — *ὅρχεισθαι*: at the Panathenaea (both the *μεγάλα* and the *μικρά*) the war-dance (*πυρρήχη*, see on *Ran.* 153) was a standing exhibition. *Cf. Lys.* 21. 1, *εἰς πυρρίχιστὰς ἀνήλωσα Παναθη-*  
*ναίοις τοῖς μεγάλοις ὀκτακοσίας δραχμάς*. *Ibid.* 4, *καὶ Παναθηναίοις τοῖς μικροῖς ἔχορθησον πυρρίχισταῖς ἀγενεῖοις, καὶ* *ἀνήλωσα ἑπτὰ μνᾶς*.

989. *ἀσπίδα*: in a properly conducted war-dance the shield was used just as in battle. *Cf. Plat. Legg.* vii. 815 a. But the effeminate young gentlemen, acc. to the *δίκαιος λόγος*, now

do not know what to do with it, and let it hang carelessly over the *κωλῆ*, thus showing disrespect for the goddess in whose honor the dance is performed. — *Τριτογενεῖης*: the origin of this name of Athena has been variously explained. Preller says that the true meaning of the word (*i.e. Τριτό*) is the *roaring flood*, as in *Ἀμφιτρίη* and *Τρίτων*, in the theogonic sense of the primeval foaming flood of chaos, from which went forth the heavens with all their shining objects. See on *Eq.* 1189.

990. *πρὸς ταῦτα*: *in view of this*, accordingly; different from *διὰ ταῦτα*. *Cf. Aesch. Prom.* 1030, *πρὸς ταῦτα βού-  
λευεν*. *Plat. Charm.* 176 c, *πρὸς ταῦτα βούλευεν* δι τοιήσεις. *Thuc.* iv. 87. 6, *πρὸς ταῦτα βούλευεσθε εδ.* *Id.* i. 71. 7, *πρὸς τὰδε βούλευεσθε εδ.* — *θαρρῶν*: when the voc. is neut. (*μειράκιον*), either the natural gender may be used (*constructio ad sensum*) as here, or the grammatical, as in *Pax*, 1289 ff. Sometimes, when a grammatically neut. *thing* is addressed, the neut. becomes necessary, as *Eur. Frg.* 694 (Dind.), *φίλον ξύλον, | ἔγειρέ  
μοι σεαυτῷ καὶ γίγνου θρασύ*.

κάπιστήσει μισεῶν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι,  
καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, καν σκώπη τίς σε,  
φλέγεσθαι·

καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπαίστασθαι προσ-  
ιῦσιν,

καὶ μὴ περὶ τὸν σαυτοῦ γονέας σκαιουργεῖν, ἄλλο  
τε μηδὲν

995 αἰσχρὸν ποιεῖν, ὃ τι τῆς Αἰδοῦς μέλλει τἄγαλμ' ἀνα-  
πλήσειν·

μηδ' εἰς ὄρχηστρίδος εἰσάγγειν, ἵνα μὴ πρὸς ταῦτα  
κεχηνῶς

μῆλῳ βληθεὶς ὑπὸ πορνιδίου τῆς εὐκλείας ἀποθρα-  
σθῆς·

991. μισεῖν ἀγοράν: cf. 1003. Plat. *Theaet.* 173 c, οὗτοι δέ που ἐκ νέων πρῶ-  
τον μὲν εἰς ἀγορὰν οὖν θαστὴν δόδον,  
οὐδὲν δέ που δικαστήριον ή βουλευτήριον.—  
βαλανεῖων: the habit of frequenting  
the baths or taking warm baths as a  
luxury seems to be here condemned.  
Cf. 1044. Hermipp. 77, οὐ μέντοι με-  
θεῖν τὸν ἄνδρα χρὴ τὸν ἀγαθὸν οὐδὲ  
θερμολογεῖν. In Com. Anon. 261,  
the young people are spoken of as  
being θερμολογούσαις ἀπαλοῖ, μαλθακε-  
νίαις ἀβροῖ.

992. φλέγεσθαι: burn with indignation.  
Cf. Soph. *O.* C. 1695, τὸ φέρον  
ἢ θεοῦ καλῶς μηδὲν ἤγαν φλέγεσθον.  
Plut. *Mor.* 46 d, αἰσχύνῃ φλεγόμενον  
τὴν ψυχὴν κτέ.

993. ὑπαίστασθαι: cf. Xen. *Mem.*  
ii. 3. 10, δδοῦ παραχωρῆσαι τὸν νεώτε-  
ρον πρεσβυτέρῳ συντυγχάνοντι πανταχοῦ  
νομίζεται καὶ καθήμενον ὑπαναστή-  
ναι. Id. *Symp.* 4. 31, ὑπαίστανται  
δέ μοι ἡδη καὶ θάκων καὶ δδῶν ἔξιστανται.  
Hom. *Il.* i. 533.

995. τὸ ἄγαλμα: the ideal. The ex-  
pression Αἰδοῦς ἄγαλμα, however, is

more forcible than the *ideal of modesty*, for it is a figurative use of the *image of Modesty* (the goddess). Cf. Plat. *Symp.* 222 a, διογομένους δὲ  
ἴδων καὶ τις (τοὺς Σωκράτους λόγους)  
εὑρίσκει θειοτάτους καὶ πλειστὸν ἄγαλματα  
ἀρετῆς ἐν αὐτοῖς ἔχοντας.—ἀναπλήσειν:  
pollute. In this sense the verb regularly takes the gen., but the pass. is found in Thuc. ii. 51. 4, ἔτερος ἀφ'  
ἔτέρου θεραπείας ἀναπλήσαμενος θυη-  
σκον, where *θεραπείας* depends on ἀπό.

996. ταῦτα: the performance of  
the ὄρχηστροι. Cf. Isocr. 7. 48.—  
κεχηνῶς: cf. Eg. 804, 1118. Compare  
in hiare, Verg. *Geor.* ii. 463. Hor.  
*Sat.* i. 1. 71.

997. μῆλῳ βληθεὶς ὑπό: becoming  
enamoured of, or lit. being struck with  
an apple by. The apple was sacred to Aphrodite. Cf. Verg. *Ecl.* 3. 64,  
malo me Galates petit, las-  
civia puella, on which Voss says,  
“To present with apples, to hit with  
apples, or to eat apples with one, was  
a declaration of love.” So βάλλειν  
μίλοις, Theocr. 5. 87; 6. 6.

μηδ' ἀντειπεώ τῷ πατρὶ μηδέν, μηδ' Ἰαπετὸν καλέ-  
σαντα  
μνησικακῆσαι τὴν ἡλικίαν, ἐξ ης ἐνεοττοροφήθησ.

## ΔΙΚΟΣ.

1000 εἰ ταῦτ', ὡς μειράκιον, πείσει τούτῳ, νὴ τὸν Διόνυσον  
τοῖς Ἰπποκράτους νίέσιν εἴξεις, καὶ σε καλοῦσιν βλιτο-  
μάρμαν.

998. Cf. Isocr. 7. 49, ἀντειπεῖν δὲ τοῖς πρεσβυτέροις ή λοιδορήσασθαι δεινότερον ἐνόμιζον ή νῦν περὶ τοὺς γονέας ἔξαμαρτεῖν.—Ιαπετόν: in the same sense as Κρόνος (his brother) in 929. See on 398. Cf. Plat. Symp. 195 b, Ἐρως Κρόνου καὶ Ἰαπετοῦ ἀρχαιότερος.

999. μνησικακῆσαι: here *remind of as an evil, reproach with or cast up to*; usually the verb means *remember evil, bear malice*, and is very common in the oaths taken on making a treaty of amnesty (ἀμηντία, sc. κακῶν). Cf. Xen. Hell. ii. 4. 43, ὅμοσαντες δρόκους ή μὴ μνησικακήσειν. Cf. Plut. 1146; Lys. 590. Thuc. iv. 74. 2. Aeschin. 3. 208.—τὴν ἡλικίαν: sc. τοῦ πατρός.—ἐνεοττοροφήθησ: νεοστοῖ for παῖδες, to designate their helplessness, is esp. common in Eur. Cf. also Aesch. Cho. 256, 501. Plut. Mor. 48 a, ὅσπερ ἀπτῆνε νεοστοῖ, κεχνόντες ἀεὶ πρὸς ἀλλότριον στόμα.

1000. ταῦτα: cognate acc.—πει-  
σα: the fut. indic. in prot. is com-  
mon when the apod. contains a  
virtual threat. Cf. Gildersleeve in  
*Transactions Am. Phil. Association* for  
1876.

1001. Ἰπποκράτος: the son of  
Ariphron, a brother of Pericles. He  
was a general in the Peloponnesian  
War, and was killed in the battle of

Delium in the winter of 424-3. Thuc. iv. 101. 2. His sons, Telesippus and Demophon, were not yet grown at that time. Afterwards they brought suit against their guardian, a fragment of whose defence, which was written by the orator Lysias, has been preserved in Dion. H. *De Isaeo*, 8 (Lys. Frg. 48). They were ridiculed by the comedians for rudeness and stupidity. Cf. Thesm. 273. Eupol. 127, ἀλλ' Ἰπποκράτους γε παιδεῖς ἐκβλαιμοὶ τινες, | βληχητὰ τέκνα (babas-babies) κονδαμῶς γε σοῦ τρόπου. Ath. iii. 96 e, τῷν Ἰπποκράτους νιῶν οὐσιν εἰς ὑδάταν (piggishness) καμφδυμένους οἴδα. Phot. on ὑσ states that people called them Ἰπποκράτους ὕσ instead of νιῶν.—νίέσιν: in Att. ὕσ (and so dat. pl. δέσι) without : was the current form except where, in poetry, the metre demanded that the first syllable should be long. This is stated by some of the grammarians, and is shown by inscriptions prior to the Roman conquest, 146 B.C. The gen. νῶν, written by the διορθωτής, occurs in the Ms. of Hyperides. The resemblance between certain forms of this word and of ὕσ is, therefore, considerable.—εἴξεις: see on 341.—καλοῦσιν: fut. For movable ν before consonants, see on 96. Cf. 911. Soph. Ant. 509, ὑπίλλουσιν(ν) στόμα. —βλιτομάρμαν:

## ΔΙΚΑΙΟΣ.

ἀλλ' οὖν λιπαρός γε καὶ εὐανθής ἐν γυμνασίοις δια-  
τρύψεις,  
οὐ στωμάλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἵᾳ  
περ οἱ νῦν,  
οὐδ' ἐλκόμενος περὶ πραγματίου γλισχραντιλογεξ-  
επιτρίπτου.  
1005 ἀλλ' εἰς Ἀκαδήμειαν κατιών ύπὸ ταῖς μορίαις ἀπο-  
θρέξει

*mamma-baby, milksop.* Acc. to a Schol. on Plat. *Alc.* I. 118 e, Xanthippus and Paralus, sons of Pericles, were called by this name. Cf. Bekk. *Anecd.* 31, 3, βλιτομάρμας· ἐπὶ τῶν ἐκλεμένων διὰ τρυφήν. συγκεῖται μετὰ τὸ βλίτον, δ ἐστι λάχανον ἔκλυτον (*a limpey plant*) ἀμοιρόν τε δριμύτητος, καὶ ἐπ τοῦ μάρμαρα, δ σημαίνει (*significat*) μῆτηρ. See on *μαμμάκυθος*, *Ran.* 990. The insipid nature of the *βλίτον*, blitum iners videtur ac sine sapore aut acrimonia ulla, unde convicium feminis apud Menandrum (873) faciunt mariti. That is, they called the women *βλιτίδες*. Compare *bliteus*.

1002. *λιπαρός*: from physical exercise. — *γυμνασίου*: the *gymnasia* were public places for physical exercise taken without the supervision of teachers. The formal instruction in athletics was given in the *palaestra*, which were private establishments, controlled by individual *παιδογρίβαι*.

1003. *τριβολεκτράπελα*: *τρίβολος* is a prickly weed, which exhausts the fertility of the soil. Cf. Verg. *Geor.* i. 153. *Lys.* 576. *ἐκτράπελος* seems

to mean *distorted, unnatural*; and, as this meaning does not give the compound a suitable sense, Kock proposes *τριβολευτράπελ'*, citing Isocr. 7. 49 to illustrate the bad repute of the *εὐτράπελοι* in the good old time. The word prob. denotes *idle quibbling, such as far-fetched witticisms*.

1004. *ἀλκόμανος*: (*in constant danger of*) being dragged (*into court*). Cf. 1218; *Eg.* 710.

1005. *Ἀκαδήμειαν*: a gymnasium to the northwest of the city, less than a mile distant. It was named after the hero Academus, or Hecademus, and was planted with trees and provided with water and walks by Cimon. Cf. Plut. *Cim.* 13. In it there was an altar of Athena, surrounded by (originally) twelve sacred olive trees, *μορίαι*. Afterward there were, and still are, many more. Cf. Soph. *O. C.* 694 ff., 706. Eupol. 82, ἐν εὐσκοίοις δρόμοισιν Ἀκαδήμου θεοῦ. — *ἀνθρέξα*: there were δρόμοι: laid off in the gymnasium. Cf. Plat. *Phaedr.* in., *πειθόμενος Ἀκούμενῷ* κατὰ τὰς δδοὺς τοιοῦμαι τοὺς περιπάτους· φησι γὰρ ἀκο-*πωτέρους* (*less wearying*) τῶν τοῖς δρόμοις εἶναι, upon which Hermias says, δρόμοι θῶσαν τόποι τινές, θῶν ἔτρε χον οἱ νέοι.

στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρους ἡλι-  
κιώτου,  
μῆλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλο-  
βολούσης,  
ἥρος ἐν ὥρᾳ χαίρων, ὅπόταν πλάτανος πτελέᾳ ψιθυρίζῃ.

**1006. καλάμῳ:** referring to the chaplet worn in honor of the Dioscuri, the gods of skill and prowess, who were specially revered in the race-courses and the palaestrae.

**1007. μῆλακος:** the *σμῆλαξ* here meant was a vine resembling the ivy, with fragrant white flowers, — prob. a convolvulus. It was much used for chaplets. Cf. Plin. *N. H.* xvi. 35. 63 (after Theophr. *H. P.* iii. 18. 11), *similis est hederae, e Cilicia primum profecta, sed in Graecia frequentior, quam vocant smilacem, folio hederaceo, parvo, non anguloso, a pediculo emittente pampinos flore candido, olente lilium. fert racemos labruscae modo, non hederae, colore rubro.* *Id.* xxi. 9. 28, *folia in coronamentis smilacis et hederae, corymbique carum obtinent principatum.* Eur. *Bacch.* 108, Θῆβαι, βρέτε χλωρῷ σμήλαι καλλικάρῳ. See on *An.* 216. — *ἀπραγμοσύνης:* otium, freedom from trouble, such as lawsuits. It is spoken of as if it were a flower, a sort of "holiday-rose." For similar metaphors, cf. 51; Ach. 190, 193, 196; Pax, 529 ff.; Eq. 1332; Vesp. 1050. Xen. *Symp.* 2. 4, ήμᾶς δὲ τίνος ὕσειν δεῖσι; Καλοκάγαθίας, ἔφη δὲ Σωκράτης. — *λεύκης:* white poplar. Obs. the accent. The nymph *Λεύκη* had been changed into a tree. This tree stood on the bank of the Acheron in the lower world. When Heracles carried

off Cerberus from the gate of Hades, he crowned himself with a wreath of its foliage. The under side of the leaves was turned white with sweat from his head. From this wreath Heracles raised the white poplar, which appropriately adorned struggling heroes and youths in the gymnasium. Cf. Verg. *Ecl.* 7. 61. Hor. *Od.* i. 7. 21 ff. From its mythological habitat it was often called *ἄχερως*. — *φυλλοβολούσης:* this must be a mere epith.; still it can hardly have the meaning, *shedding leaves*, given by L. and S., for such an epith. would be pointless. Kock thinks it cannot refer to the *φυλλοβολία* of applause, nor to what is mentioned in Hor. *Od.* iii. 18. 19, *spargit agrestes tibi silva frondes*, which happens only in autumn. Hence he proposes *φυλλοκομούσης*, assuming a verb *φυλλοκομεῖν* from *φυλλόκομος*. Cf. *An.* 215, 742.

**1008. πλάτανος:** the oriental plane-tree. Cf. Plin. *N. H.* xii. 1. 8, qui si non iure miretur arborum umbras gratia tantum ex alieno petitat orbe? *platanus haec est.* *Ibid.* 5, celebratae sunt (*platani*) in ambulatione Academiae Athenis cubitorum XXXIII. The earlier name was *πλατάνιστος*. Cf. Hom. *Il.* ii. 307, *καλῆς ἵπτη πλατανίστη*, which Cic. *Div.* ii. 30. G3 renders *sub platano umbrifera*. — *ψιθυρίζῃ:* like bride and groom. Cf. Theocr. 27. 87, *ἀλλήλους ψιθύριζον.* *Id.* i. 1, *ἀδέ τι τὸ ψιθύρισμα καὶ ἡ πίτις.* See on *Eq.* 806.

1010      ήν ταῦτα ποιῆς, ἀγὰ φράζω,  
           καὶ πρὸς τούτοισιν ἔχης τὸν νοῦν,  
           ἔξεις ἀεὶ στῆθος λιπαρόν,  
           χροιὰν λευκήν, ὕμους μεγάλους,  
           γλῶτταν βαιάν, πυγὴν μεγάλην,  
           πόσθην μικράν.

1015      ήν δὲ ἄπερ οἱ νῦν ἐπιτηδεύης,  
           πρώτα μὲν ἔξεις χροιὰν ὡχράν,  
           ὕμους μικρούς, στῆθος λεπτόν,  
           γλῶτταν μεγάλην, πυγὴν μικράν,  
           κωλῆν μεγάλην, ψήφισμα μακρόν.  
           καί σ' ἀναπείσει  
 1020      τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἥγεισθαι,  
           τὸ καλὸν δὲ αἰσχρόν.

1009. Cf. Anaxandr. 40. 1, καὶ ταῦτα ποιῆις διπέρ φράζω. Ar. 977.

1010. Since *pay attention to a thing* is either *τὸν νοῦν προσέχειν τινὶ* or *τὸν νοῦν ἔχειν πρὸς τινὶ* or *τι*, and never *τὸν νοῦν προσέχειν πρὸς τινὶ*, the reading of the MSS. *πρὸς τούτοις προσέχειν τὸν νοῦν* could only mean in addition to these things you give heed, which is not very suitable. The emendation *καὶ τούτοισιν προσέχεις* gives the much more common caesura; but the caesura of the text sometimes occurs, as in 892, 947.

1012 f. λευκήν: *fresh and clear* as opposed to *ἀψράν*, *sallow*, in 1016.—*ὕμους . . . γλῶτταν*: cf. Luc. Somn. 7, εἰ δὲ θέλεις συνοικεῖν ἔμοι (Sculpture personified), τοὺς ὕμους ἔξεις καρτερόν, οὐδὲ ἐπὶ λόγοις ἐπανεστρατεῖσθαι τάπτει.

1014. πόσθην μικράν: Schol., *σωφροσύνης σύμβολον*.

1016. The correspondence of the

antitheses, otherwise so exact, would seem to require *πρῶτα μὲν ἔξεις στῆθος λεπτόν*, | *χροιὰν ὡχράν*, *ὕμους μικρός*. For the same reason Meineke conjectures that something has been lost from 1014, to which *ψήφισμα μακρόν* in 1019 corresponds.

1019 f. ψήφισμα: *παρὰ προσδοκίαν*. The popular orators are ridiculed, who always have long *decrees* ready to offer.—ἀναπείσει: sc. δὲ ἀδικος λόγος. The confusion of words in their relation to ideas in the domain of morals, which confusion was in part due to the influence of the Sophists, is portrayed in Thuc. iii. 82. 3 ff. Cf. Sall. Cat. 52. Archelaus, of Athens or Miletus, a disciple of Anaxagoras, said, Diog. L. ii. 4. 16, τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει, ἀλλὰ νόμῳ (not natural, but conventional). Anaxandr. 42, τὸ γὰρ κολακεύειν νῦν ἀρέσκειν δύναμ' ἔχει, *flattering is now called "complimenting"* (lit. *pleasing*).

καὶ πρὸς τούτοις τῆς Ἀντιμάχου  
καταπυγοσύνης σ' ἀναπλήσει.

ΧΟΡΟΣ.

(Ἀντιστροφή.)

1024-5 ὁ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκῶν,  
ώς ἡδύ σου τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος.  
εὐδαιμονες δ' ἡσαν ἄρ' οἱ ζῶντες τότ' ἐπὶ  
1030 τῶν προτέρων· πρὸς οὖν τάδ', ὁ κομψοπρεπῆ μοῦσαν  
ἔχων,  
δεῖ σε λέγειν τι καινόν, ώς εὐδοκίμηκεν ἄνήρ.

1022. Ἀντιμάχον: not known; said by the Schol. not to be the Antimachus upon whom the Chorus in *Ach.* 1150 ff. imprecates curses.

1023. ἀναπλήσει: cf. *Ach.* 847, κοῦ  
ξυντυχών σ' Τπέρβολος δικῶν ἀναπλή-  
σει. — The anapaestic system terminat-  
ing with this paroemiac verse,  
closes the argument of the δίκιος λόγος, in which are interspersed com-  
ments by his opponent.

1024. καλλίπυργον: prop. used of a city, though Eur. *Suppl.* 619 has καλλίπυργα πεδία. For a metaphor analogous to this, cf. Aesch. *Suppl.* 96, ίδπει δ' ἐλπίδων ἀφ' ὑψιπέργων  
πανώλεις βροτούς. See on *Ran.* 1004 and 925.

1027. ἄνθος: cf. Pind. *Ol.* 6. *fin.*,  
ἐμῶν δ' ὅμων δεξί (exalt) εὐτερῆς ἄν-  
θος. *Id.* 9. 48, αἰνει δὲ παλαιὸν μὲν  
οἰνον, ἄνθεα δ' ὅμων νεωτέρων. — σῶ-  
φρον ἄνθος is in the sense of ἄνθος  
σωφροσύνης, as in *Eq.* 403, δωροδόκοι-  
σιν ἐπ' ἄνθεσιν θάνων.

1028 ff. εὐδαιμονες . . . προτέρων:  
cf. Cratin. 228, μακρίος δῆ δ τὸν τοῦ  
βίου βροτούσι πρὸς τὰ νῦν, οὐ εἰχον  
ἄνδρες ἀγανάφρονες ἡδυλγῷ σοφίᾳ βρο-  
τῶν περισσοκαλλέσι. — ἄρα: see on  
165. — ζῶντες: impf. partic., the time

being determined by τότ' ἐπὶ τῶν προ-  
τέρων. — Verses 1028-1031 (εὐδαιμονες . . . ξων) do not respond metrically to the corresponding verses of the strophe, 953ff. Some, including Kock, regard them as corrupt, while Teuffel and others see in this another mark of the incompleteness of the revision. — The Coryphaeus introduces with 1034 f. the metre (iambic tetrameter catalectic) of the succeeding dialogue. See on 959.

1031. κομψοπρεπῆ: i.e. κομψήτη  
πρέπουσαν. See on 649. This pas-  
sage is regarded by some as furnish-  
ing evidence that the ἄδικος λόγος was represented as Euripides, since Ar. sometimes uses κομψός and its derivatives in speaking of Euripidean characters, and even formed the compound κομψερπικῶς, *Eg.* 18. Since the ἄδικος λόγος has a κομψοπρεπῆ μοῦσαν, this view is strengthened, unless indeed it is merely meant that the cause of the ἄδικος is supported by the Muse of Euripides, i.e. by the poet himself.

1032. σέ: τὸν ἄδικον. — ἀνήρ: δ  
δίκιος. Obs. the crasis. In Att. the δ- is always short; in Ep. it varies.

δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,  
1035 εἴπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις.

## ΔΙΚΟΣ.

καὶ μὴν πάλαι γ' ἐπιγύμην τὰ σπλάγχνα κάπεθύ-  
μουν

ἀπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.

ἔγω γὰρ ἡττων μὲν λόγος δι' αὐτὸν τοῦτ' ἐκλήθην  
ἐν τοῖσι φροντισταῖσιν, ὅτι πρώτιστος ἐπενόηστα

1040 τοῖσιν νόμοις ἐν ταῖς δίκαιαις τάνατοῖς ἀντιλέξαι·

καὶ τοῦτο πλεῖν ἡ μυρίων ἔστ' ἄξιον στατήρων,  
αἴρούμενον τοὺς ἡττονας λόγους ἐπειτα νικᾶν.

σκέψαι δὲ τὴν παλέυσιν γε πέποιθεν, ὡς ἐλέγξω.

δστις σε θερμῷ φῆσι λοῦσθαι πρῶτον οὐκ ἔάσειν.

1045 καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;

## ΔΙΚΑΙΟΣ.

ὅτι γάρ κάκιστον ἔστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

1035. ὑπερβαλεῖ: see on 443.

1036. καὶ . . . γε: cf. 4.—ἐπιγύ-  
μην: see on 988. Cf. Luc. Prom. 17,  
δὲ μδιστὰ με ἀκοπνίγει, τοῦτ' ἔστιν.  
Id. Catapl. 12, ἐν με πνίγει μδιστα.—  
τὰ σπλάγχνα: cf. Ran. 1006.

1040. ἐν ταῖς δίκαιαις: see Crit.  
Notes. δίκαι always denotes *law-suits*,  
processes before a court, even in Thuc.  
i. 28. 2, δίκας ἥθελον δοῦναι, and v.  
27. 2, δίκας ἦσαν καὶ δμοίας δίδωσι, and  
in Aesch. Suppl. 701, δίκας ἄτερ πημά-  
των δίδοσιν.

1041. πλεῖν: this form is not used  
in tragedy, and is rare in prose. Kr.  
Spr. 28, 7, 4. πλεῖν (or more usually  
πλεῦν, which Cobet restores every-  
where) is used before numerals, esp.  
in Ar., without being itself inflected  
and without affecting the case of the

numeral. Compare plus tertia  
parte interfecta (abl. abs.). H.  
647; G. 175, 1, n. 2.

1042. ἐπειτα: then still. Cf. 1249;  
Ran. 205; Av. 29; Ach. 291, μόνος  
οπεισάμενος ἐπειτα δόνασαι πρὸς ήμ' ἀπο-  
βλέψειν.

1043. This verse is addressed to  
Phidippides, and 1045 to the δίκαιος.

1044. Cf. 991.—πρέστον: corre-  
to εἴτη in 1055.

1045. τίνα γνώμην ἔχων: philo-  
sophical phraseology, holding what  
theory, i.e. for what reason?

1046. ποιεῖ: —, as in 388, 1009,  
etc. This verb and its derivatives  
often have the first syllable short.  
In fact, some MSS. and even some in-  
scriptions show ποεῖν, which is con-  
sidered by certain ancient grammar-

## ΑΔΙΚΟΣ.

ἐπίσχες· εὐθὺς γάρ σ' ἔχω μέσον λαβὼν ἀφυκτον.  
καὶ μοι φράσον, τῶν τοῦ Διὸς παιδῶν τίν' ἄνδρ'  
ἀριστον  
ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονῆσαι;

## ΔΙΚΑΙΟΣ.

1050 ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω.

## ΑΔΙΚΟΣ.

ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;  
καίτοι τίς ἀνδρειότερος ἦν;

## ΔΙΚΑΙΟΣ.

ταῦτ' ἔστιν αὗτ' ἔκεινα,  
ἄ τῶν νεανίσκων ἀεὶ δι' ἡμέρας λαλούντων

rians as the Att. form of the word.  
Compare poeta.

1047. ἐπίσχες: hold! Cf. Eq. 847, 915; Ran. 522; Vesp. 829. Cratin. 70, ἐπίσχες αὐτοῦ (just there), μὴ πέρα προβήσις λόγου. — μέσον: the wrestler whom the antagonist had seized around the middle of the body was regarded as virtually overcome. Cf. Eq. 888; Ran. 489; Ach. 571, ἐγὼ γάρ ἔχομαι μέσον. Eccl. 260, μέση γάρ οὐδέποτε ληφθήσομαι (lit.). Aristophono Com. 8, δεῖ τιν' ἄρασθαι μέσον τῶν παροιούντων, παλαιστὴν νόμισμον Ἀργείνιν μ' ὅραν. — ἀφυκτον: very few simple verbal adj. in -τός have act. meaning, as θυητός, δυνατός (act. and pass.); but when rendered neg. by ἀ- they are more freq., but still rarely, so used, as Thuc. vii. 29, 8, αἱρεῖ τὴν πόλιν ἀφυλάκτοις τε ἐπιποδῶν καὶ ἀπροσδοκήτοις. Xen. Hell. ii. 2. 21, εἰσιόντας δ' αὐτούς δχλος περιεχέσθαι πολύς, φοβούμενοι μὴ ἀπράκτοις ἤκοιεν.

(*ἀπράκτος* in this sense is very common.) Hence, although ἀφυκτον could be explained as neut. cognate obj. of λαβὼν or ἔχω, it is not necessary to resort to this explanation.

1051. Ἡράκλεια λουτρά: was a common designation of all warm springs, as is attested by Ath. 512f. and others. That the weary Heracles might refresh himself, Athena (or Hephaestus) called into existence the warm springs at Thermopylae. Cf. Pisander, Herac. Frg., τῷ δ' ἐν Θερμοπόλισι θεὰ γλαυκῶπις Ἀθήνη | ποιεῖ θερμὰ λουτρά παρὰ βηγμῖνι θαλάσσης. At these springs stood an altar of Heracles. Cf. Hdt. vii. 176. 16f.

1052. αὗτ' ἔκεινα: "that same old song." See on 26. Cf. θοεῖ; Pax, 64, τοῦτ' ἔστι τουτὶ τὸ κακὸν αὕτη οὐγὰ διεγον.

1053. δι' ἡμέρας: (gen.), *all day long*, *ἀεὶ* being *always* in the sense of *habitually*.

πλῆρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαίστρας.

ΑΔΙΚΟΣ.

1055 εἴτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἔγὼ δ' ἐπαιωῶ.  
 εἰ γὰρ πονηρὸν ἦν, "Ομηρος οὐδέποτ' ἀν ἐποίει  
 τὸν Νέστορ' ἀγορητὴν ἀν οὐδὲ τοὺς σοφοὺς ἄπαντας.  
 ἀνειμι δῆτ' ἐντεῦθεν εἰς τὴν γλώτταν, ἦν ὅδι μὲν  
 οὖ φησι χρῆναι τοὺς νέους ἀσκεῖν· ἔγὼ δὲ φημί.  
 1060 καὶ σωφρονέων αὖ φησι χρῆναι· δύο κακῶ μεγίστω.  
 ἐπεὶ σὺ διὰ τὸ σωφρονέων τῷ πώποτ' εἶδες ἥδη  
 ἀγαθόν τι γενόμενον, φράσον, καί μ' ἐξέλεγξον εἰπών.

ΔΙΚΑΙΟΣ.

πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε δι' αὐτὸ τὴν μάχαιραν.

1055. Reference is made to 991.

1056 f. **ἄν . . . ἄν**: this particle is often repeated in apod., either to give emphasis, or to remind the hearer of its presence in the sent. when it is far removed from its verb. This, of course, is esp. common in neg. sents., as Eur. *Iph.* T. 245, οὐκ ἀν φθάνοις **ἄν**. *Ion.* 222, οὐδὲ ἀν ἐκ σέθεν ἀν πυθοίμαν. *Ar. Av.* 1147, τῇ δῆτα πόδες ἀν οὐκ ἀν ἐργασατο; Cf. *Eg.* 17; *Av.* 829; *Thesm.* 196; *Lys.* 191, and often. GMT. 42, 3; H. 864.

1057. Cf. Hom. *Il.* i. 247 f., τοῖσι δὲ Νέστορι | ἡδυεπῆς ἀνόρουσε, λιγὺς Πυλίων ἀγορητής. *Ibid.* 490, ἀγορὴν κυδίνειραν. The sophistry is transparent. In this frivolous use of the poets in argumentation, the **ἄδικος** shows a general likeness to Protagoras. Cf. Plat. *Prot.* 389 a, ἡγοῦμαι ἔγω ἀνδρὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπών δεινὸν εἶναι. Κατὶ δὲ τοῦτο τὰ ὑπὸ τῶν ποιητῶν λεγόμενα οἴον τ' εἶναι ξυνιέναι ἢ τε ὅρθως πεποίηται καὶ μῆ, καὶ ἐπίστασθαι διελεῖν τε καὶ ἔρω-

τάμενον λόγον δοῦναι. — **σοφούς**: such men as Odysseus, Calchas, etc. In Plat. *Prot.* 316 d, Protagoras makes Homer himself a sophist.

1060. **κακώ**: i.e. τὸ μὴ ἀσκεῖν τὴν γλώτταν and τὸ σωφρονεῖν.

1063. **πολλοῖς**: answer to **τῷ** in 1061. — **Πηλεύς**: cf. Hor. *Od.* iii. 7-17 f., narrat paene datum Peleia Tartaro, | Magnessam Hippolyten dum fugit abstinens. Hippolyte (or Astydamia), wife of Acastus, king of Iolcus, failing to win the affections of Peleus, made slanderous representations against him to her husband; whereupon Acastus attempted to bring about the death of Peleus by means of treachery when he was on a chase in the forests of Mount Pelion. “But the gods chose to reward him for his moderation; so they provided him with a dagger (made by Hephaestus) which possessed properties so wonderful that it enabled him to overcome all antagonists. Acastus be-

## ΑΔΙΚΟΣ.

μάχαιραν; ἀστεῖον τὸ κέρδος ἔλαβεν ὁ κακοδαίμων.  
 1065 Τπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἡ τάλαντα πολλὰ  
 εἴληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δῆμον μάχαιραν.

## ΔΙΚΑΙΟΣ.

καὶ τὴν Θέτω γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.

## ΑΔΙΚΟΣ.

καὶ τὸν ἀπολιποῦσά γ' αὐτὸν φέρετ· οὐ γὰρ ἦν υβριστὴς

came aware of this and, when Peleus was asleep, he concealed the dagger, in order that Peleus, while searching for it, might fall into the hands of the Centaurs. This would have caused his ruin, had not Chiron (*δικαιότατος Κενταύρων*) assisted him in procuring his dagger, with which he then overcame those monsters of the mountains." Preller. Cf. Pind. *Nem.* 4. 56 ff., 5. 26 ff. Hes. *Frg.* 85 (Goetting).

1064. ἀστεῖον: nice, of course ironical.

1065. Τπέρβολος: see on 623, and *Eq.* 1304. Cf. 876.—δὲ τῶν λύχνων: i.e. δὲ τῶν λυχνωτῶλῶν, just as the dealer in birds is called δὲ τῶν ὄρνεων, *Av.* 13. οἱ λύχνοι, τὰ ὄργα, etc., designate parts of the market. See on *Eq.* 857 and 1375.—πλεῖν δὲ πολλὰ: cf. Dem. *Aphob.* 7, μαρτυρῶν πλέον δέ πάνυ πολλὰ νανγυνοσθεισάν.

1066. πονηρίαν: acc. to the Schol. it was his habit to mix lead with the copper out of which he made lamps; but other knavery must be meant here.—οὐ μὰ Δῆμον οὐ: see on 817. Cf. *Ran.* 645, 1043. Menand. 285, οὐκ ἔλαττον, οὐ, μὰ τὴν Ἀθηνᾶν. *Plat. Lach.* 190 e, οὐ μὰ τὸν Δία, οὐ χαλεπὸν εἰπεῖν. Xen. *Oec.* 1. 7, οὐ μὰ Δῆμον οὐκ εἰ τι κακόν, τοῦτο κτήμα ἔγειραν. *Id.* 21.

7, οὐ μὰ Δῆμον οὐκ οἱ δύο δρισταὶ τὸ σῶμα ἔχωσι. *Id. Symp.* 2. 4, οὐ μὰ Δῆμον οὐ παρὰ τῶν μυροτολῶν.

1067. Θέτω: acc. to Hom. *Il.* xxiv. 59 ff., Hera claims to have reared Thetis and to have bestowed her upon Peleus, because the latter was dear to the gods. Cf. Ap. Rh. iv. 790 f., 805 f. But another story was that Zeus and Poseidon wooed her, and that Themis or Prometheus having revealed the will of fate, that a son of Thetis and Zeus should become the ruler of the universe, the gods decreed her marriage with Peleus. In Hom. *Il.* xviii. 432 ff., Thetis complains that Zeus has compelled her against her will to marry this mortal man, who now γῆραι λυγρῷ | κεῖται ἐνι μεγάροις ἀρημένος (worn out). So she naturally spent much of her time with her sisters, the Nereids, and with her old father, Nereus, in the depths of the sea. Accordingly, when Achilles mentions his father in the Iliad, he always conceives of him as being lonely and deserted, and not under the care and protection of his divine consort. Somewhat differently Apollod. iii. 13. 16. The ἄδικος λόγος distorts the legend to suit his purposes.

1068. ιβριστής: here a wantonly

οὐδ' ἡδὺς ἐν τοῖς στρώμασι τὴν νύκτα πανυχίζειν.  
 1070 γυνὴ δὲ σιναμωρουμένη χαίρει. σὺ δ' εἰ κρόνιππος.  
 σκέψαι γάρ, ὁ μειράκιον, ἐν τῷ σωφρονεῖν ἀπαντα  
 ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,  
 παίδων, γυναικῶν, κοττάβων, ὄψων, πότων, καχασμῶν.  
 καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῆς;  
 1075 εἰεν. πάρειμ' ἐντεῦθεν ἐς τὰς τῆς φύσεως ἀνάγκας.  
 ἥμαρτες, ἡράστης, ἐμοίχευσάς τι, καὶ τὸν ἔλήφθης·  
 ἀπόλωλας· ἀδύνατος γάρ εἰ λέγειν. ἐμοὶ δ' ὄμιλῶν  
 χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.  
 μοιχὸς γάρ ἦν τύχης ἀλούσ, τάδ' ἀντερεῖς πρὸς αὐτόν,  
 1080 ὡς οὐδὲν ἡδύκηκας· εἴτ' εἰς τὸν Δῖον ἐπανενεγκεῖν,

*lascious person, in contrast with σάφεια.*

1089. ηδὺς πανυχίζειν: see on 203. H. 952; G. 261, 2.

1070. σιναμωρουμένη: *to be treated* δημιοτικῶς. Cf. 1068.—κρόνιππος: from *Krónos*, as it is used in 929 (see on 398), and ίππος. Similarly were formed *κρονοδαλμῶν*, *κρονοθήκη*, *κρούδηρος*, as terms of reproach.

1071. ἀπαντα: i.e. all the disadvantages which inhore in (ἢ ἄνεστιν), etc.

1073. κοττάβων: the κότταβος was a sport in which was tested skill in striking a given mark, usually the mouth of a vessel, with a small quantity of wine thrown from a goblet. There were many varieties of the amusement. — καχασμῶν: boisterous laughter (*ha ha!*). Compare κιχλισμός, the *giggle* of girls. See on 983.

1076. ἥμαρτες κτλ.: paratactic hypothesis, sometimes in the declarative form, as here; sometimes interr., as ἀσθενέστερος εἰ; τοῖς ἄρχουσιν ὑφῆγον, Dem. *Androt.* 26; sometimes inv., as παῖδες γενέσθωσαν· φροντίσων ἡδὴ πάντα πλέα, Antiph., Frg. 131.—τι: the

indef. pron. presents the crime (ἐμοίχευσας) as a trivial affair. Cf. Eq. 1242.

1078 χρῶ τῇ φύσαι: indulge naturae. Cf. Isocr. 7. 38, θοιμεν δὲ τοὺς ἐν τοῖς ἄλλοις πράγμασιν οὐκ ἀνεκτοῦς θντας, ἐπειδὴν εἰς Ἀρειον πάγον ἀναβῶσιν, ὀκνοῦντας τῇ φύσει χρῆσθαι.

1079. μοιχός: i.e. moxiebow. — αὐτόν: the husband.

1080. This appeal to the example of the gods is not comic invention. Cf. Eur. *Hipp.* 474 ff., θθρίς | τάδ' ἔστι κρείσσων δαμάσων εἶναι θέλειν· | τόμα δ' ἔρδων. In Eur. *Tro.* 948 ff., Helen, being asked why she deserted one husband for another, replies, τὴν θεὸν (Aphrodite) κόλασε καὶ Δίὸς κρείσσων γενοῦ, | οὐ τῶν μὲν ἄλλων δαμάσων ξεχει κράτος, | κείνης δὲ δούλος ἔστι· συγγνώμη δ' ἐμοὶ. Of course Euripides does not approve such morals; he portrays an actual state of affairs, being the dramatist of the real.—ἐπανενεγκεῖν: refer or appeal to (as authority for a thing), usually const. with τι εἰς τινα. Cf. Eur. *Bacch.* 28 f.,

κάκεωνος ὡς ηπτων ἔρωτός ἐστι καὶ γυναικῶν·  
καίτοι σὺ θητὸς ᾧ θεοῦ πῶς μεῖζον ἀν δύναιο;

## ΔΙΚΑΙΟΣ.

τί δ', ἦν ῥαφανιδωθῆ πιθόμενός σοι τέφρᾳ τε τιλθῆ,  
ἔξει τινὰ γυνώμην λέγειν τὸ μὴ εὐρύπρωκτος ἐναι;

## ΔΙΚΙΟΣ.

1085 ἦν δὲ εὐρύπρωκτος ἢ, τί πεισται κακόν;

## ΔΙΚΑΙΟΣ.

τί μὲν οὖν ἀν ἔτι μεῖζον πάθοι τούτου ποτέ;

Σεμέλην δὲ (Ἐφασκον) υμφευθεῖσαν ἐκ θυητοῦ τίνος | ἐτι Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους. *Id. Ion*, 827, ἀλοδὸς μὲν ἀνέφερ' εἰς τὸν δαίμονα. *Lys.* 12. 16, δρῶ τὰς ἀπολογίας εἰς ἔκεινον ἀναφερομένας. *Plat. Apol.* 20ε, οὐ γάρ ἐμδὺ ἐρῶ τὸν λέγον, διὸ δὲ λέγω, ἀλλ' εἰς ἀξιώχρεων ὑμῶν τὸν λέγοντα δυσίσ. For the inf. as imv. see on 850.

1081. **ἂν**: depending on the idea of *saying* implied in *ἐπανενεγκεῖν*. — ηπτων ἔρωτος: Cyrus says to one involved in a love-affair, *Xen. Cyr.* vi. 1. 36, πάνται (φοβούμενος) · ἐγὼ γὰρ θεούς τε ἀκούων ἔρωτος ηττῆσθαι, ἀνθράκους τε οἷς φρονίμους οἴλα πεπόνθασιν ὑπὸ τοῦ ἔρωτος. *Cf. Ter. Eun.* iii. 5. 40, deum sese in hominem convertisse (from love for Danaë). at quem deum! | qui tempila caeli summa sonitu concutit. | ego homuncio hoc non facerem? Hence *Plat. Rep.* iii. 391 δε forbids the circulation of such myths, τὰς γὰρ ἀντῷ ἔνγγινάμην ἔξει κακῷ δύντι, πεισθεῖς ὡς ἄρα τοιαῦτα πράττουσι καὶ οἱ θεῶν ἀγχίστοροι. See also on 904.

1082. *Cf. Soph. Frg.* 470, πῶς δῆτ' ἂγω θητὸς τὸν ἀν θητῆς τε φύς | Διὸς

γενοίμην εὖ φρονεῖν σοφάτερος. Here however, the problem was how to please everybody. — **μεῖζον**: cognate acc. rather than adv., as *μεγάλα (μέγα)* δύνασθαι means have great power.

1083. **ῥαφανιδωθῆ**: Attic law did not punish any one who, upon detecting in the act the betrayer of his family's honor, slew him instead of prosecuting him for *μοιχεία*. *Cf. Lys.* 1. 30. The husband often preferred, however, to have the punishment here mentioned (*ῥαφανιδωσις*) inflicted upon the criminal, in which case he also received pecuniary indemnity. *Cf. Schol. on Plut.* 168, *ῥαφανίδας λαβάνοντες ἔβαλλον εἰς τὸν πρωτοῦς τῶν μοιχῶν καὶ παρατίλλοντες αὐτὸν θερμὴν τέφρᾳ ἐπέπασσον*. *Luc. Peregr.* θ, μοιχείων ἀλοδὸς μάλα πολλὰς πληγὰς ἔλαβε καὶ τέλος κατὰ τοῦ τέγους ἀλόμενος διέφυγε *ῥαφανίδι* τὴν πυγὴν βεβυσμένος (plugged).

1084. **ἴσαι τινα γυνάμην**: see on 1045. — τὸ μὴ ἔναι: the governing clause is equiv. to δυνήσει καταρνεῖσθαι; Hence τὸ μὴ, acc. to *GMT*. 95, 3.

1085. Obs. the changes of metre as the contest nears its end.

## ΑΔΙΚΟΣ.

τί δῆτ' ἔρεις, ἣν τοῦτο νικηθῆσ έμοῦ;

## ΔΙΚΑΙΟΣ.

συγήσομαι. τί δ' ἄλλο;

## ΑΔΙΚΟΣ.

φέρε δή μοι φράσον.  
συνηγοροῦσιν ἐκ τίνων;

## ΔΙΚΑΙΟΣ.

1080 ἐξ εὐρυπρώκτων.

## ΑΔΙΚΟΣ.

πείθομαι.  
τί δαί; τραγῳδοῦσ' ἐκ τίνων;

## ΔΙΚΑΙΟΣ.

ἐξ εὐρυπρώκτων.

## ΑΔΙΚΟΣ.

εὖ λέγεις.  
δημηγοροῦσι δ' ἐκ τίνων;

## ΔΙΚΑΙΟΣ.

ἐξ εὐρυπρώκτων.

## ΑΔΙΚΟΣ.

1095 ἄρα δῆτ'  
ἔγνωκας, ὡς οὐδὲν λέγεις;

1087. *τοῦτο*: cognate acc. with the pass., just as the act. *μάχην νικᾶν τίνα* becomes in the pass. *μάχην νικᾶσθαι τίνος*. — *έμοῖ*: for the gen. with verbs of superiority and inferiority, see G. 175, 2; H. 749; Kr. Spr. 47, 19.

1089 f. The *συνήγοροι* (*advocates*)

and *δημηγόροι* (*popular orators*, 1093) are often thus stigmatized by the comic poets. See on *Eg.* 880. From 1090 on, the word *εὐρύπρωκτος* is a general term of reproach, *blackguard*.

1095. *οὐδὲν λέγεις*: in calling *εὐρύπρωκτία* the *summum malum*, 1086.

*καὶ τῶν θεατῶν ὄπότεροι  
πλείους, σκόπει.*

**ΔΙΚΑΙΟΣ.**

*καὶ δὴ σκοπῶ.*

**ΑΔΙΚΟΣ.**

*τί δῆθ' ὁρᾶς;*

**ΔΙΚΑΙΟΣ.**

*πολὺ πλείονας, νὴ τοὺς θεούς,  
τοὺς εὐρυπρώκτους· τουτονὶ<sup>1100</sup>  
γοῦν οἴδ' ἔγὼ κάκεινονὶ<sup>1</sup>  
καὶ τὸν κομήτην τουτονί.*

**ΑΔΙΚΟΣ.**

*τί δῆτ' ἐρεῖς;*

**ΔΙΚΑΙΟΣ.**

*ἡττήμεθ', ὡς βωούμενοι.  
πρὸς τῶν θεῶν, δέξασθέ μου  
θοιμάτιον, ὡς  
ἔξαντομολῶ πρὸς ὑμᾶς.*

**ΣΩΚΡΑΤΗΣ.**

*1105 τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβῶν  
βούλει τὸν νιόν, ή διδάσκω σοι λέγειν;*

1096. ὄπότεροι: i.e. οἱ εὐρύπρωκτοι, or οἱ μὲν εὐρύπρωκτοι.

1097. τί δῆθ' ὁρᾶς: after this monometer the time of a dipody is taken up by the δίκαιος scrutinizing the spectators. At 1102 he reflects.

1101. κομήτην: see on 349 f.

1102 ff. The majority of the sovereign people decides even in a question of morality, and the δίκαιος, confessing himself vanquished, deserts to the stronger side.

1103. θοιμάτιον: that he may run more swiftly, he throws off his *īpad-tion*. Cf. Hor. Od. iii. 16. 22, nīl cupientium | nudus castra pe-to. Xen. Anab. i. 10. 3, ή δὲ Μιλησία ἐκφεύγει γυμνὴ πρὸς τῶν Ἑλλήνων. — Here the actor sprang from the stage into the orchestra and withdrew through a side entrance.

1105. On the inconsistency of this with the preceding scene, and the impossibility of producing the two

## ΣΤΡΕΨΙΑΔΗΣ.

δίδασκε καὶ κόλαζε καὶ μέμνησ' ὅπως  
εὖ μοι στομώσεις αὐτόν, ἐπὶ μὲν θάτερα  
οἶνον δικιδίοις· τὴν δὲ ἑτέραν αὐτοῦ γνάθον  
1110 στόμωσον οἷαν ἐσ τὰ μείζω πράγματα.

## ΣΩΚΡΑΤΗΣ.

ἀμέλει, κομιεῖ τοῦτον σοφιστὴν δεξιόν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἀχρὸν μὲν οὖν, οἴμαι γε, καὶ κακοδαίμονα.

## ΧΟΡΟΣ.

Χωρεῖτέ νυν. οἴμαι δέ σοι ταῦτα μεταμελήσειν.  
1115 τοὺς κριτὰς ἀ κερδανοῦσιν, ἣν τι τόνδε τὸν χορὸν  
ἀφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.

scenes with only three actors, see Introd. § 40 f.

1108. *στομάσεις*: this verb, which is prop. used of converting iron into steel, is often employed metaphorically of training one to speak. Cf. 1180, ἀμφήκει γλώττην. Poll. ii. 100, ξστι δὲ καὶ στομώσαι σίδηρον. Ἀριστοφάνης δὲ στομώσαι εἵρηκε τὸ λάλον ἀπεργάσασθαι (*make talkative*). Callias Com. 21, τραυλὴ μέν ἔστιν, ἀλλ' ἀνεστομώμενη. Soph. O. C. 794 f., τὸ σὸν δὲ ἀφίκεται δεῦρ' ὑπέβλητον στόματα πολλῆν ἔχον στόμωσιν. And yet τὴν γνάθον, 1109, seems to indicate that the poet had the training of horses in his mind. —*ἐπὶ θάτερα*: on the one side, regularly in the pl. Cf. Plat. Prot. 315 a, ἐπὶ μὲν τοῦ ἐπὶ θάτερα Καλλίας, ἐπὶ δὲ τοῦ ἐπὶ θάτερα δὲ ἕτερος τῶν Πειρικλέους. Eur. Bacch. 1129, τὰπλ θάτερα.

1109. *οἶον δικαῖοις*: fit for small

suits. The dat. of purpose or suitableness in connexion with *oīos* is rare. Somewhat different and also doubtful is Thuc. vi. 12. 2, καὶ τὸ πράγμα μέγα εἶναι καὶ μὴ οἶον νεωτέρῳ βουλεύσασθαι. The normal usage is seen in *οἶαν ἐσ*, 1110.—*αὐτοῦ*: this could not stand between the art. and noun but for the attrib. ἑτέραν. H. 673 c; G. 142, 4, n. 1.

1112. This verse, if assigned to Strepsiades, would clash with 1171.

1114–1130. A partial parabasis,—an epirrhema. Many comedies had a second parabasis, which was always incomplete.

1114. *σοὶ*: Strepsiades.

1115. *τοὺς κριτὰς*: proleptic acc.

1116. *τῶν δικαίων*: the sing. is more common, but Menand. Monost. 196, ζῆτε συναγαγεῖν ἐκ δικαίων τὸν βίον.

πρῶτα μὲν γάρ, ἦν νεᾶν βούλησθ' ἐν ὥρᾳ τοὺς ἀγρούς,  
ὑσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὑστερον.  
εἴτα τὸν καρπόν τε καὶ τὰς ἀμπέλους φυλάξομεν,  
1120 ὥστε μῆτ' αὐχμὸν πιέζειν μῆτ' ἄγαν ἐπομβρίαν.  
ἢν δὲ ἀτιμάσῃ τις ἡμᾶς θυητὸς ὧν οὔσας θεάς,  
προσεχέτω τὸν νοῦν, πρὸς ἡμῶν οὐα πείσεται κακά,  
λαμβάνων οὗτ' οἶνον οὗτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.  
ἢνίκ' ἀν γὰρ αἰ τ' ἐλᾶαι βλαστάνωσ' αἰ τ' ἀμπελοι,  
1125 ἀποκεκόφονται· τοιαύταις σφενδόναις παιήσομεν.  
ἢν δὲ πλινθεύοντ' ἴδωμεν, ὑσομεν καὶ τοῦ τέγους  
τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρίψομεν.  
καν γαμῆ ποτ' αὐτὸς ἡ τῶν ἔνγγενῶν ἡ τῶν φίλων,  
ὑσομεν τὴν νύκτα πᾶσαν· ὥστ' ἵσως βουλήσεται

1117. *νέ ἄρρεν*: in (the proper) season. Cf. Xen. Oec. 16. 12, *ἄρρεν τοῦ τοῦ ἔργρυν ἀρκτέον κτέ.* Theophr. C. P. iii. 20. 8, καὶ δταν μετὰ τὸν πρῶτους ἄρρενος νεδωσι, τάλιν τοῦ ἥρος μεταβάλλουσιν, δτως τὴν ἀναφυομένην πδαν ἀπολέσωσιν, εἴτα θέρει ἀροῦσιν.

1119. *καρπόν*: collective. Acc. to Kock, *καρπός* usually denotes the fruits of trees and the products of the fields (grain) as distinguished from wine. Cf. Eccl. 14, *στοάς τε καρποῦ Βακχίου τε νάματος | πλήρεις.* Av. 1066; Ran. 382; Plut. 515; Isocr. 4. 28, (*Δημήτηρ* ἔδωκε) δωρεὰς διπτάς, τούς τε καρπούς, οἱ τοῦ μὴ θηριωδῶς ἔην ἡμᾶς αἴτιοι γεγόνασι, καὶ τὴν τελετὴν. But it is sometimes used expressly of wine and grapes. Cf. Hom. Il. iii. 246, *οἶνον καρπὸν ἀρούρης.* Hdt. i. 212. 5, *ἀμπελίνῳ καρπῷ* (i.e. οἶνῳ).

1120. *ἄγαν*: equiv. to an adj. Cf. Soph. Ant. 1251 f., *ἔμοι δ' οὖν οὐτὸν σιγὴν βαρὺ | δοκεῖ προεῖναι χῆματην πολλὴ βοή.* Similarly Xen. Mem. iii. 4. 1, *τῷ τοῦ πάνυ Περικλέους*

νίφ. Hdt. vii. 103. 14, *δρα μὴ μάτην κύμπος δ λόγος οὗτος* f. See on *ἄλλως*, 1203. —*ἐπομβρίαν*: cf. Luc. Icarom. 24, τὰ λάχανα δεῖται πλείονος ἐπομβρίας.

1125. *σφενδόναις*: the *χαλάζαις στρογγύλαις* of 1127.

1126 f. *τοῦ . . . αὐτοῦ*: const. τὸν τοῦ τέγους αὐτοῦ (εἵους) κέραμον.

1128. *ἔνγγενῶν*: the part. gen. as subj. is rare, because it would ordinarily be obscure. Here it would hardly be admissible but for the intervening *αὐτός*. As obj. it is very common.

1129. *τὴν νύκτα*: the bridegroom usually conducted the bride to his house in a carriage in the evening (*ἐσπέρας ἵκανῆς*, Phot. 52, 26), the way being illuminated with torches (*δῆθες νυμφικαί*). The rain, of course, would render the procession disagreeable, and might extinguish the torches, which would be an evil omen.—*πᾶσαν*: so that it would be vain to defer the procession with the hope that the rain might cease.

1130 καν ἐν Αἰγύπτῳ τυχεῖν ἀν μᾶλλον η κρίναι κακῶς.

ΣΤΡΕΨΙΑΔΗΣ.

πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα,  
εἴθ' ήν ἔγω μάλιστα πασῶν ἡμερῶν  
δέδοικα καὶ πέφρικα καὶ βδελύττομαι,  
εὐθὺς μετὰ ταύτην ἔσθ' ἐη τε καὶ νέα.

1130. *καὶ ἐν Αἰγύπτῳ*: where there was thought to be little or (in upper Aegypt) no rain. Cf. Hdt. iii. 10. 12, οὐ γὰρ δὴ θεται τὰ ἄνω τῆς Αἰγύπτου τὸ παράκαν. Strab. xvii. 1. 3.—*καὶ*: even, implies that Aegypt was an undesirable place to be in: “On his wedding night we shall pour out such torrents that he will wish himself even in sun-scorched Aegypt to escape the rain.” It is quite possible, however, that no definite objection (except remoteness) to being in Aegypt was present to the mind, and also that there is no reference to the scarcity of rain. Compare “I wish he were in Guinea.”—*ἀν τυχεῖν*: some consider this the *indir.* form of a sort of wish which in the *dir.* form would be an apod. expressed by the opt. with *ἂν* (the prot. being “should the choice be given me”), *κρίναι* also being of the nature of *indir. disc.* but denoting priority: *He will probably wish that he might chance to be in Aegypt rather than to have judged (i.e. to bear the consequences of having judged) unfairly.* Others refer *βουλήσεται* to the time of making the decision: *so that (in view of these threats) he will wish he might chance to be in Aegypt rather than to judge unfairly.* This presents less grammatical difficulty, but is otherwise less suitable. Others refer *βουλήσεται* to the time of the wedding, and both *τυχεῖν* and *κρίναι* to the time

of awarding the prize: *He will wish he had happened to be, etc., i.e. he will think to himself ἐβουλόμην ἀν καὶ ἐν Αἰγύπτῳ τυχεῖν ἀν μᾶλλον η κρίναι κακῶς.* Cf. Ran. 672 f. Can it be that *ἐβουλόμην ἀν τυχεῖν (I wish I had happened)* becomes *βουλήσομαι τυχεῖν* ἀν in the fut.?

1131–1302: the fifth episode (*επεστόδην πέμπτον*).

1131. Strepsiades enters with a sack of meal (*τοντού*, 1146) on his back.—*πέμπτη*: the last third of the month was counted from the end (the thirtieth or the twenty-ninth) backwards. Plut. Sol. 25, τὰς δ' ἀπ' εἰκάδος οὐ προστίθεις, ἀλλ' ἀφαιρῶν (subtracting) καὶ ἀναλίνον, θοτερ τὰ φέτα τῆς σελήνης ἔστρα, μέχρι τριακόδος ἥριθμοσεν. (The *τριακόδος* is the ἔητη καὶ νέα of 1134.) The thirds of the month were called respectively *μῆνις ισταμένος*, *μῆνις μεσῶν*, *μῆνις φθίνων*, so that the sixth day, for instance, was *ισταμένου τοῦ μηνὸς ἔκτη*, the sixteenth *μεσοῦντος τοῦ μηνὸς ἔκτη*, the twenty-sixth *φθίνοντος τοῦ μηνὸς πέμπτη* (counting from the thirtieth back). But the terminology was not fixed, *ἀρχόμενος* or *εἰσιών*, for instance, being used sometimes for the first decade, and *ἀπιών* for the last; and this decade was sometimes reckoned forward like the others. Instead of *μεσοῦντος*, sometimes *ἐπὶ δέκα* was used.

1134. *ἔητη καὶ νέα*: see on 17 and 615. The astronomical *new moon*, i.e.

1135 πᾶς γάρ τις ὄμινός, οἷς ὀφείλων τυγχάνω,  
 θείς μοι πρυτανεῖ ἀπολέων μέ φησι κάξολεων,  
 κάμον μέτρι' ἄπτα καὶ δίκαι' αἰτουμένου·  
 “ὦ δαιμόνιε, τὸ μέν τι νῦν μὴ λάβης,  
 τὸ δὲ ἀναβαλού μοι, τὸ δὲ ἄφες,” οὐ φασίν ποτε  
 1140 οὔτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με,  
 ὡς ἄδικός εἴμι, καὶ δικάσεσθαι φασί μοι.  
 νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,  
 εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.  
 τάχα δὲ εἴσομαι κόψας τὸ φροντιστήριον.  
 1145 παῖ, ἡμί, παῖ, παῖ.

the instant when the sun and moon are in conjunction, was not the civil “new moon” of the Athenians. This, the first day of the month (*νοομηνία*), began on the evening when the moon’s crescent first became visible after the change, i.e. sometimes on the first, sometimes on the second, occasionally even on the third day after conjunction. Since a space was thus left between the conjunction and the beginning of the new month, the day before the *νοομηνία*, being a sort of disputed territory, was called ἐνη καὶ νέα, old and new. ἐνον γάρ τὸ παλαιόν, Suid. Compare Lat. *sen-*.—When *νοομηνία* was used in its strict astronomical sense, κατὰ σελήνην was sometimes added. Cf. Thuc. i. 28, *νοομηνίᾳ κατὰ σελήνην, δῆλος ἔξελπτε*. But *id. iv. 52*, 1, an eclipse happens περὶ *νοομηνίαν*.

1135. πᾶς τις, οἷς: transition from a distributive sing. to an aggregate pl. H. 629 a.—ὄμινός φησι: Xen. *Symp.* 4. 10, ἀεὶ ὄμιντες καλύν μέ φατε εἶναι. Plat. *Symp.* 215 d, εἰποτος διδοσας ἀν ὄμιν.

1136. In private lawsuits, after the written complaint was duly entered, both parties deposited fees, *πρυτανεῖα*, with the court. These fees were pro-

portioned to the amount under litigation, being 3 drachmae for sums between 100 and 1,000 drachmae, 30 for sums between 1,000 and 10,000, etc. The defeated party had afterwards to reimburse the successful. For sums under 100 drachmae no fees seem to have been required. The fees were used in paying the judges. Cf. Xen. *Resp. Ath.* i. 16. To deposit the fees, *πρυτανεῖα θείαν τινι*, was virtually to bring suit. Cf. 1180. A law cited in Dem. *Macart.* 71, *πρυτανεῖα δὲ τιθέτω διώκων τοῦ αὐτοῦ μέρους*.

1137. δίκαια: Strepsiades’s conception of what was moderate and fair is shown by the illustration which follows, 1138 f. Cf. Thuc. v. III. 4.

1139. ἀναβαλοῦ: defer, give time on. Cf. *Eccl.* 983 f., ἀλλ᾽ οὐχὶ νῦν τὰς ὑπερεξηκοντέτεις | εἰσάγομεν, ἀλλ᾽ εἰσαῦθις ἀναβεβλήμεθε. —ἄφες: cf. 1426.

1140. ἀπολήψεσθαι: get (their money) back, be paid. See on 818, and compare ἀποδίδοναι, give back, pay, 118, 245, etc.

1144. κόψας: see on 132.

1145. ἡμί: Ar. has the pres. only here and Ran. 37, where it is used just as it is here. In the other come-

ΣΟΚΡΑΤΗΣ.

Στρεψιάδην ἀσπάζομαι.

ΣΤΡΕΨΙΑΔΗΣ.

καγωγε σ'. ἀλλὰ τοιτονὶ πρῶτον λαβέ·  
χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.  
καὶ μοι τὸν οὗν, εἰ μεμάθηκε τὸν λόγον  
ἔκεινον, εἴφ', διν ἀρτίας εἰσήγαγες.

ΣΟΚΡΑΤΗΣ.

1150 μεμάθηκεν.

ΣΤΡΕΨΙΑΔΗΣ.

εὐ γ', ὁ παμβασίλει' Ἀπαιολή.

ΣΟΚΡΑΤΗΣ.

ἄστ' ἀποφύγοις ἀν ἥντιν' ἀν βούλῃ δίκην.

ΣΤΡΕΨΙΑΔΗΣ.

κεὶ μάρτυρες παρῆσαν, ὅτ' ἔδανειζόμην;

dians the only example is Hermipp. 6, *ἥσι*.—Socrates himself acts as *θυμαρός* (see on 132), perhaps because he has recognized the voice of Strepsiades and expects the tuition fee. Cf. 1148.—*δοπάζωμα*: the modern style of greeting which was replacing the already antiquated *χαίρε*. Cf. Plut. 322f., χαίρειν μὲν ὑπὸ ἔστιν ἀρχαῖον ήδη προσγορεύειν καὶ σαπρόν· ἀστάζομα δέ. Av. 1378. Like *χαίρειν*, *ἀστάζεσθαι* is used also of bidding adieu.

1146. See *Crit. Notes*. — *τοντονί*: the sack of meal. Cf. 689. See on 287 and 1131, and cf. *Ran.* 180; *Eg.* 493.

1147. *ἐπιθαυμάζειν τι*: show some appreciation of (by paying). This compound seems not to occur elsewhere in works of the classical period, but the simple verb *θαυμάζειν* was freq. used in the sense of esteem, honor. Cf. Eur. *El.* 84, *μόνος δ'* Ορέστην τόνδ'

*θαυμάζεις φίλων. Id. Med.* 1144, *δέσποινα δ'* ἡν νῦν ἄντι σοῦ θαυμάζομεν.

With the special application in our passage compare the late Lat. *honorarium*, see.

1148. *νιόν*: see on 1115.

1149. *ἔκεινον*: sc. τὸν ἄδικον. — *δν*: refers to *νιόν*.

1150. *Ἀπαιολή*: cf. Eust. 352. 34, ἀπὸ τοῦ βηθέντος αἰδίλλω καὶ ἀπαιολὴ γίνεται, ή ἀπάτη καὶ ἀποστέρησις. The word is said to have been formed by Aeschylus. Cf. Aesch. Frg. 172; id. Cho. 1002, *ξένων ἀπαιολημα*. Eur. Ion, 549, *τούτο κάμ' ἀπαιολά*.

1151. *ἄστ'* ἀποφύγοις *ἄν* : when *ἄστε* does not take the inf. it has no effect upon the form of its clause, and so may introduce an opt. with *ἄν*. For the apparently mixed const. here, see GMT. 54, 1 a; 63, 4 a.

1152. καὶ παρῆσαν : Strepsiades

## ΣΟΚΡΑΤΗΣ.

πολλῷ γε μᾶλλον, καν παρῶσι χῦλοι.

## ΣΤΡΕΨΙΑΔΗΣ.

Βοάσομαι τάρα τὰν ὑπέρτονον  
 1155 βοάν. ἵώ, κλάετ' ὀβολοστάται,  
 αὐτοὶ τε καὶ τάρχαια καὶ τόκοι τόκων  
 οὐδὲν γὰρ ἄν με φλαύρον ἐργάσαισθ' ἔτι·  
 οἵος ἐμοὶ τρέφεται  
 τοῖσδ' ἐνὶ δώμασι πᾶς,  
 1160 ἀμφήκει γλώττη λάμπων,

has in mind the real cases to which he expects to make practical application of his son's attainments, whereas Socrates assumes a general case, or a possible future case; hence καν παρῶσι, 1153.

1154. A parody on Eur. *Peleus*, Frg. 1, βοάσομαι τάρα τὰν ὑπέρτονον βούν· ἵδ πύλαισιν θήτις ἐν δόμοις. Parodied also in Phryn. 47.

1155. ὀβολοστάται: cf. Antiph. 167, περιτυχῶν δ' ἡμῖν δὴ ὀβολοστάτης ἐν ἐπίτατο ἀνθρώπος ἀνυπέρβλητος εἰς πονηρίαν. Lys. Frg. 60, πολὺ ἀλάττονα τόκον ἢ δύον οὗτοι οἱ ὀβολοστατοῦντες τὸν ἄλλους πράττονται. Luc. *Menipp.* 2, ἀρπάζουσιν, ἐπιορκοῦσιν, τοκογλυφοῦσιν, ὀβολοστατοῦσιν. The word may have been understood as having reference to the weighing of obols (coins equal to about three cents) to ascertain whether they were of full weight, just as τοκογλυφεῖν is to calculate interest to a fraction; but it is prob. a relic of an old use of *lend* in the sense of *lend at interest, locare*. In Solon's times στάσιμον ἀργύριον was money put out at interest. Cf. Lys. 10. 18.

1156. τὰ δρχαῖα: the principal. Cf.

Dem. *Phorm.* 26, οὐ μόνον τὰ δρχαῖα καὶ τὸν τόκον ὀπεδίδονται, ἀλλὰ καὶ τὰ ἐπιτίμια ἀπέτινες. Plat. *Gorg.* 519 a, θηταὶ καὶ τὰ δρχαῖα προσαπολλέωνται πρὸς οὓς ἐκτῆσαντο. — τόκοι τόκων: *interest on interest, or compound interest*. There was no law regulating the rate of interest (Lys. 10. 18). For the actual rate, see on 18. Acc. to K. Hermann, the *average rate was somewhere between 12 and 18 per cent per annum*.

1158. οἷος: equiv. to δι: τοῖος. The rels. οἷος, δσος, etc., when so used are generally preceded by a something that implies *considering*. H. 1001; Kr. *Spr.* 51, 13, 17. Cf. 1206 ff. Aesch. *Prom.* 908 f., ξσται τακεινός· οἷον ἐξαρτέται | γάμου γαμεῖν.

1160. ἀμφήκει: *two-edged, cutting in either direction*, prob. with reference to the two λόγοι in spite of 1148. The tongue is compared to a sword. See on 1108, στομάσεις. Cf. Greg. Nyss. ii. 384 b, ἀμφήκεις ἐλέγχους διχόθεν στομάσας. The passage ἀμφήκει . . . κακῶν may be a parody on some tragic passage in which something like χαλκῆ stood in place of γλώττη.

πρόβολος ἐμός, σωτὴρ δόμοις, ἔχθροῖς βλάβη,  
λυσανίας πατρῷων μεγάλων κακῶν.  
δὲν κάλεσον τρέχων ἐνδοθεν ὡς ἐμέ.  
1165 ὁ τέκνου, ὁ παῖ, ἔξελθ' οἴκων,  
ἄιε σου πατρός.

## ΣΩΚΡΑΤΗΣ.

ὅδ' ἐκεῖνος ἀνήρ.

## ΣΤΡΕΨΙΑΔΗΣ.

ὁ φίλος, ὁ φίλος.

## ΣΩΚΡΑΤΗΣ.

ἀπιθε λαβὼν τὸν νιόν.

## ΣΤΡΕΨΙΑΔΗΣ.

1170 ἵω ἵω τέκνου·

ἵω, ιοῦ ιοῦ.

ώς ηδομαί σου πρῶτα τὴν χροιὰν ἰδών.  
νῦν μέν γ' ἴδεν εἰ πρῶτον ἔξαρνητικὸς

1161. πρόβολος: cf. Xen. Cyr. v. 3, 28, ἔθουλεύσαντο κοιῆ φυλάττεων (τὸ φρούριον), δικαίων αὐτοῖς πρόβολος εἴη τοῦ πολέμου.

1162. λυσανίας: this sounds like a prop. name. Cf. Soph. Frg. 765, πανσανίας, *allayer of distress*.

1164. τρέχων: see on 780. Cf. Pax, 259.—ἐνδοθεν: const. with καλεσον.—At this point Socrates goes in, and reappears 1167. He seems to have literally obeyed the injunction κάλεσον τρέχων. In the meantime Strepsiades is too impatient to wait, and calls his son loudly.

1165. A parody on Eur. Hec. 172 f., δέ τέκνου, δέ παῖ δυστανοτάτας ματέρος, ἔξελθ', ἔξελθ' οἴκων· θεὶ ματέρος αὐδάν. Id. 181, ίώ μοι, τέκνου.

1167. διε: local. Cf. Eq. 1331, Soph. O. C. 138, δος ἐκεῖνος ἔνω. Ant. 384, ἤδ' ξοτ' ἐκείνη. — ἐκεῖνος: sc. whom you called.

1168. ὁ φίλος: the nom. is often used for the voc. in poetry.

1170. ιοῦ: the statement of the Schol. on this verse, τὸ ιοῦ εἴη χαρᾶς περιστᾶται, is suspected of being one of the many inventions made by the early commentators. See on 1 and 773. Cf. Eq. 1096; Av. 194; Ran. 653; Pax, 345, ήδη γὰρ ἔξεσται τοθ ἴμιν ἐστιάσθαι, κοτταβίζειν, ιοῦ ιοῦ κεκραγέναι. Eur. Cycl. 484, ιοῦ ιοῦ· γέγηθα, μαινόμεσθα τοὺς εὐρήμασιν.

1172. νῦν πρῶτον: nunc deum.  
— ἔξαρνητικός: the philosophers were fond of adjs. in -ικός. See on Eq. 1378 ff.

κάντιλογικός, καὶ τοῦτο τούπιχώριον  
 ἀτεχνῶς ἐπανθεῖ, τὸ “τί λέγεις σύ;” καὶ δοκεῖν  
 1175 ἀδικοῦντ’ ἀδικεῖσθαι καὶ κακουργοῦντ’, οἵδ’ ὅτι.  
 ἐπὶ τοῦ προσώπου τ’ ἔστιν Ἀττικὸν βλέπος.  
 νῦν οὖν ὅπως σώσεις μ’, ἐπεὶ κάπωλεσας.

## ΦΕΙΔΙΠΠΙΔΗΣ.

φοβεῖ δὲ δὴ τί;

## ΣΤΡΕΨΙΑΔΗΣ.

τὴν ἔνην τε καὶ νέαν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἔνη γάρ ἔστι καὶ νέα τις;

## ΣΤΡΕΨΙΑΔΗΣ.

ἡμέρα,

1180 εἰς ἣν γε θήσειν τὰ πρυτανεῖά φασί μοι.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἀπολοῦσ’ ἄρ’ αὐθ’ οἱ θέντες· οὐ γὰρ ἔσθ’ ὅπως

1173. τὸ ἐπιχώριον: *national characteristic*; lit. that which belongs to the country, native, indigenous. Cf. Ach. 832; Vesp. 859. Xen. Resp. Ath. I. 10, τῶν δούλων πλειστη̄ ἔστιν Ἀθηνησιῶνος ἀκολαστα· οὐ δ’ ἔνεκέν ἔστι τοῦτο ἐπιχώριον, ἔγω φράσω.

1174. τὸ τί λέγεις σύ: in appos. with τούπιχώριον. The expression refers to the impudence with which people attempted to intimidate or to inveigle their antagonists.—For the art., see H. 600 a; G. 141, n. 7.

1175. ἀδικοῦντ’ ἀδικεῖσθαι: cf. Lys. 8. 2, βουλούμην δὲ δέξαι μηδὲν ἀδικῶν τούτους διὸ τούτων ἀδικεῖσθαι πρότερον. — οἴδε δι: freq. parenthetical like θηλον δι. It is placed at the end of the sent. also in Vesp. 1848; Lys. 154; Ran. 601 (where δι stands also at the

beginning of the sent., δι . . . οἴδε δι); Plut. 183, 838, 889.

1176. βλέπως: *look*, — only here; βλέψα is the usual word.

1177. καὶ ἀπώλεσας: see on 356.

1179. Phidippides knows well enough what the ἔνη καὶ νέα is, but for sophistical purposes he pretends to suppose that a woman is meant, and asks the naïve question: *Is any one then both old and young?* Strepsiades answers, (*Not a woman but*) a day on which, etc.

1181 f. His idea is that the plaintiffs will lose their προταρεῖα because they will fail to enter their suits on a specific day (see on 1190, 1223); for two days cannot be one. For an actual occurrence similar to the one he imagines, cf. Dem. Mid. 86 f.

μῆ ημέρα γένοιτ' ἀν ημέραι δύο.

**ΣΤΡΕΨΙΑΔΗΣ.**

οὐκ ἀν γένοιτο;

**ΦΕΙΔΙΠΠΙΔΗΣ.**

πῶς γάρ; εἰ μή πέρ γ' ἄμα  
αὐτὴ γένοιτο γραῦς τε καὶ νέα γυνῆ.

**ΣΤΡΕΨΙΑΔΗΣ.**

1185 καὶ μὴν νενόμισται γ'.

**ΦΕΙΔΙΠΠΙΔΗΣ.**

οὐ γάρ, οἶμαι, τὸν νόμον  
ἴσασω ὁρθῶς ὁ τι νοεῖ.

**ΣΤΡΕΨΙΑΔΗΣ.**

νοεῖ δὲ τί;

**ΦΕΙΔΙΠΠΙΔΗΣ.**

ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.

**ΣΤΡΕΨΙΑΔΗΣ.**

τουτὶ μὲν οὐδέν πω πρὸς ἐνην τε καὶ νέαν.

**ΦΕΙΔΙΠΠΙΔΗΣ.**

ἐκεῖνος οὖν τὴν κλῆσιν εἰς δύο ημέρας

1184. γένοιτο: see Crit. Notes.

1187. Phidippides begins his exēgesis, after the manner of the orators, ἀπὸ διανοias τοῦ γράμματος (Apsines, Rhetor. 11), the intent of the law-giver, or the spirit of the law. In Spengel's Rhett. Graec. I., p. 451, an unnamed orator says, τοὺς νόμους ἡ ἀμφιβολίᾳ χρέμενοι, καὶ οὐ τοῦτο εἶναι λέγοντες τὸ σημαινόμενον ἀλλ' ἔτερον, ἡ τῆς μὲν λέξεως ἀφιστάμενοι, τὴν δὲ διάνοιαν ἔκταζοντες τοῦ νομοθέτου συλλογιζόμενα. Apsines cites as an example, Dem. Androt. 30, ξινον τοῖνυν καὶ τὸν

θέρτα τὸν νόμον ἔξεπέσαι Σόλωνα, δογμάτων ἀποστατο τῆς πολιτείας ἐν παλαιόις ἐτίθει νόμοις.—ὁ παλαιός: cf. Aeschin. 1. 6, σκέψασθε δογμην πρόνοιαν περὶ σωφροσύνης ἐποιησατο δ Σόλων ἐκεῖνος ὁ παλαιὸς νομοθέτης.—φιλόδημος: see on 205. Cf. Isoct. 7. 16, (δεῖ) ἐκείνην τὴν δημοκρατίαν ἀνελαβεῖν, ἡν Σόλων δ δημοτικότατος γενόμενος ἐνομοθέτησεν. Dem. De Cor. 6, ξέλων εἴνους δὲ θύμην καὶ δημοτικός.

1188. οὐδέν πρός: see on 176.

1189. κλῆσιν: i.e. τὴν πρόσκλησιν. See on 1218.

1190 ἔθηκεν, εἰς τε τὴν ἄην καὶ τὴν νέαν,  
ἵν' αἱ θέσεις γίγνοντο τῇ νουμηνίᾳ.

## ΣΤΡΕΨΙΑΔΗΣ.

ἴνα δὴ τί τὴν ἔην προσέθηχ';

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἴν', ω μέλε,  
παρόντες οἱ φεύγοντες ἡμέρᾳ μιᾷ  
πρότερον διαλλάγτονθ̄ ἐκόντες· εἰ δὲ μή,  
1195 ἔωθεν ὑπανιφέντο τῇ νουμηνίᾳ.

## ΣΤΡΕΨΙΑΔΗΣ.

πῶς οὐ δέχονται δῆτα τῇ νουμηνίᾳ  
ἀρχαὶ τὰ πρυτανεῖ, ἀλλ' ἔνη τε καὶ νέα;

1190. On account of the uncertainty affecting the *ἔην καὶ νέα* (see on 1184), all public transactions requiring a definite date were avoided on that day. For this reason Solon designated the *νουμηνία* rather than the *ἔην καὶ νέα* for the θέσεις τῶν πρυτανείων. — *τὴν νέαν*: see *Crit. Notes*. The art. with *νέαν* was introduced by G. Hermann, so that *τὴν ἔην καὶ τὴν νέαν* might really seem to denote two days.

1192. *ἴνα δὴ τί*: lit. in *order that* — *what?* Usually *γένοιτο* (*γένηται*) is supplied, but the explanation of *δὴ τί*, offered on 755, applies also to this expression. Cf. *Pax*, 409, *ἴνα τί δὲ τοῦτο δράτον*; *Eccl.* 719, *ἴνα τί*; 791, *ἴνα δὴ τί*; *Plat. Apol.* 26 c, *ἴνα τί ταῦτα λέγεις*; Whatever was the origin of the phrase, it seems to have faded from consciousness; for, while the question is sometimes answered by a final clause, a causal clause is occa-

sionally employed, as if the question had merely been “Wherefore?” Kr. *Spr.* 51, 17, 8; H. 612. — *προσέθηχ*: for the elision, see on 726. The aspiration is treated as if both words were uttered by one speaker. Cf. 1270; *Vesp.* 793; *Pax*, 275, 1054; *Lys.* 49; *Plut.* 132. Soph. *El.* 1502, ἀλλ' ἐρφ. “Τῷφγοῦ. Eur. Or. 1612, φορεύσεθ”; “Ωδὴ ἔχει”.

1194. *διαλλάγτοντο*: of *reconciliation* or *compromise* of litigants also in *Vesp.* 1395, 1421.

1195. *ὑπανιφέντο*: by paying the fees (*πρυτανεῖα*). But, as the next verses show, the good intentions of the law-giver have been frustrated by the avarice of the judges, who require the fees to be paid too early by a day.

1196. *πῶς*: *how does it come that . . . ?* Cf. *Eur. Med.* 52, *πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;*

1197. *αἱ ἀρχαὶ*: i.e. *οἱ ἔρχοντες*, who presided over the courts.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιέν·  
ὅπως τάχιστα τὰ πρυτανεῖ ὑφελοίατο,  
1200 διὰ τοῦτο προύτενθευσαν ἡμέρᾳ μιᾷ.

## ΣΤΡΕΨΙΑΔΗΣ.

εὖ γ', ὡς κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,  
ἡμέτερα κέρδῃ τῶν σοφῶν ὄντες, λίθοι,

1198. προτίθαι: from Ath. iv. 171 c, it seems, prob. that these were a commission appointed by law (for a different view, see Meineke, Com. Graec. II. 859 f.), to taste beforehand (*προτενθένειν*, 1200) the flesh set apart for sacrifice. Philyll. 7, ἡ τῶν προτενθένων Δορπία καλουμένη, seems to imply that they made a joint feast (prob. out of the sacrificial flesh) on the first evening of the Apaturia, a festival, common to all Ionians, celebrated at Athens in the month Pyanepaion, in commemoration of the bonds of relationship. Just as these enjoyed the feast before the rest of the people, so the archons take the fees before the time. — γάρ: freq. in the fourth place. Cf. Av. 1545; Plut. 146. It is occasionally found even farther removed from the beginning, as Alex. 35, δε δασκότης οὐδὲ περὶ λόγους γάρ ποτε διέτριψε. This is rare, except in late comedy. Cf. Soph. Phil. 1450 f., καρδὸς καὶ πλούτος | δοξεῖτε γάρ κατὰ πρόμναν.

1199. διπος: not const. with τάχιστα, but introducing a final clause, which is in appos. with τοῦτο in the next verse. Cf. Ach. 756, πρόβουλοι τοῦτο ἐπράττον, διπος τάχιστ' ἀπολομεῖσα. — ὑφελοίατο: instead of -οιντο, the poets freq. use -οιατο, which is virtually the only form in Hom. and Hdt. Cf. Eq. 662 (*γενολατο*); Pax,

209 (*αἰσθανολατο*). So -οιατο for -οιντο, Av. 1147, etc.

1200. τῆρας: dat. of difference with πρό in προτένθευσαν. Cf. 1198.

1201. κακοδαίμονες: Strepsiades goes into such an ecstasy over the brilliant sophistry of his son, that he bursts out into expressions of contempt for the great crowd of uninited, and consequently benighted, spectators sitting before him. — κάθησθε: cf. Dem. Aristocr. 186, οἱ δὲ ἄλλοι πεφενακισμένοι κάθησθε, τὰ πράγματα θαυμάζοντες. — ἀβέλτεροι: incorrigibly stupid. Cf. Alex. 240, (Eros) οὗτος ἀβέλτερος οὗτος ἀδεις ζυμφρων. Menand. 585, ἀταβέλτερώσας τὸν ποτὸν οὗτον ἀβέλτερον.

1202. τῶν σοφῶν: gen. in appos. with the subst. element of the possessive pron. ἡμέτερα. H. 691; G. 137, π. 1.—ἄλθοι: cf. Philem. 100, (ἢ Νιόβη) ὅπος τῶν κακῶν | οὐδὲ λαλήσαι διναμέση πρὸς οὐδένα προστροφεῖθη (was called) διὰ τὸ μὴ φωνεῖν λίθος. Apollod. Com. Caryst. 9, σὺ με παρτασσον ἥγει λίθον. Ter. Hec. ii. 1. 17, me omnino lapidem, haud hominem, putas. Plaut. Mil. iv. 2. 34, nullumst hoc stolidius saxum. Aristippus, being asked what improvement a boy would receive from an education, replied, καὶ μηδὲν ἄλλο, διὸ γοῦν τῷ θεάτρῳ πεπεδένται λίθοι ἔτι λίθοι.

ἀριθμός, πρόβατ' ἀλλως, ἀμφορῆς νενησμένοι;  
ῶστ' εἰς ἐμαυτὸν καὶ τὸν νίδον τουτονί·  
1205 ἐπ' εὐτυχίαισιν ἀστέον μούγκώμιον.

“μάκαρ ὁ Στρεψίαδες,  
αὐτός τ' ἔφυς ὡς σοφός,  
χοίον τὸν νὺν τρέφεις,”  
φήσουσι δή μ' οἱ φίλοι  
1210 χοὶ δημόται,  
ζηλοῦντες ἡνίκ' ἀν σὺ νικᾶς λέγων τὰς δίκας.  
ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιάσαι.

## ΠΑΖΙΑΣ.

εἴτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προϊέναι;

1203. ἀριθμός: Schol., μάταιον πλῆθος. Cf. Eur. *Tro.* 478, ἀριστεύοντ' ἐγεινάμην τέκνα, | σὸν ἀριθμὸν ἄλλως. *Id. Heracl.* 997 f., εἰδὼς μὲν σὸν ἀριθμόν, ἀλλ' ἐπητήμας | ἀνδρ' θυτὰ τὸν σὸν παῖδα. Hor. *Ep.* i. 2. 27, πος πολιμερος sumus. — ἄλλως: in the sense of μάτην this adv. is freq. used with nouns; see on 1120. Cf. Plat. *Theaet.* 176 d, γῆς ἄλλως ἄχθη. Dem. *De Fals. Leg.* 24, ὅχλος ἄλλως. Luc. *Prom.* 11, τὸν ἀνθράκους γῆν ἄλλως ὕντας. — νενηρμένοι: he prob. refers to jars stored away in rows on shelves constructed like steps, suggested by the spectators seated in such rows. Kock, however, understands him to mean heaped up, hence empty, useless, and thinks that the whole passage refers, not to the spectators, but to the δωλοστρέπαι (1155).

1205. ἐπί: has the same sense that it has in ἐπί τινι χαίρειν. Cf. Lys. 1276, ἐπ' ἀγαθᾶς συμφορᾶς δρχοσδμενοι Eur. *Alc.* 1155, ἐννέκα | χορούς ἐπ' ἐσθλαῖς συμφοραῖσιν ιστάναι. — μούγκω-

μιον: μοί, δμοί, and σοί suffer crasis chiefly with ε-.

1206. Στρεψίαδες: the unusual voc. form proceeds from the lyric ecstasy of the speaker. But see Crit. Notes.

1208. χοῖον: καὶ suffers crasis with almost perfect freedom. H. 77 c; G. 11. 1 b. For this use of οῖος (and ἄριστος before) see on 1158.

1209. μέ: governed as τινά in λέγειν τινά τι, the ἄγκώμιον itself corresponding with τι.

1211. δίκας: depends on νικᾶς. See on 99.

1212. εἰράγων: see on 780.

1214. The creditor Pasias (cf. 21 f.) appears, conversing with the witness or κλητήρ (see on 1218). — εἴτα: used in continuation of something already said before they appeared. See on 524. — προϊέναι: the mid. is more common in this sense, but the act. is not very rare. Cf. Hdt. i. 24. 10, χρήματα μὲν σφι προϊέντα, ψυχῆς δὲ παρατεθέμενον.

1215 οὐδέποτέ γ'. ἀλλὰ κρεῦττον εὐθὺς ἦν τότε  
ἀπερυθριάσαι μᾶλλον ἢ σχεῖν πράγματα,  
ὅτε τῶν ἐμαυτοῦ γ' ἔνεκα νυνὶ χρημάτων  
ἔλκω σε κλητεύσοντα, καὶ γενήσομαι  
ἔχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότῃ.

1220 ἀτὰρ οὐδέποτέ γε τὴν πατρίδα καταισχυνώ  
ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην—

ΣΤΡΕΨΙΑΔΗΣ.

τίς οὔτοσί;

ΠΑΣΙΑΣ.

ἐσ τὴν ἔνην τε καὶ νέαν.

ΣΤΡΕΨΙΑΔΗΣ.

ὅτι ἐσ δῦ εἰπεν ἡμέρας. τοῦ χρήματος;

ΠΑΣΙΑΣ.

τῶν δώδεκα μνῶν, ὃς ἔλαβες ὀνούμενος

1215. *τότε*: when Strepsiades came to borrow. See on 1421.—*ἥν*: without *ἄν*, because *κρεῦττον* denotes something absolute and independent of the conditional notion. Compare *meilius erat, longum est, etc.*

1216. *ἀπερυθριάσαι*: to keep off blushes, i.e. to act unblushingly by denying that he had any money. Cf. Menand. 818, *ἀπερυθρῷ πᾶς, ἄρυθρῷ δὲ οὐδεὶς ἔτι.*

1217. *ὅτε*: equiv. to *ἔτει*. See on 7.

1218. A process at law, whether public or private, began with the *summons* (*κλῆσις, πρόσκλησις*) which the plaintiff made in person accompanied by *witnesses* (*κλητῆρες, κλητόρες*: cf. *Av.* 147, *Vesp.* 1416, and *Dem.* as quoted on 134), but *without entering the house of the defendant*. Then the written accusation with the names of these witnesses was presented. If

their names were wanting, the accusation could not be accepted.—*κλητεύσοντα*: *κλητεύειν* is either in *ius vocare* of the accuser (cf. *Dem. De Cor.* 150), or *testem esse*. Harp., *κλητεύσαι δὲ τὸν κλητῆρα γενέσθαι*. So here and *Vesp.* 1413.

1219. *ἀνδρὶ δημότῃ*: i.e. Strepsiades. See on 985, *κομήτας*.

1220. The Athenian patriot Pasias regards it as a gross violation of his country's principles to give up money without a suit, or perhaps even to let slip an opportunity of going to law, although he is personally averse to litigation (1216). Cf. *Av.* 1451.

1221. *καλοῦμαι Στρεψιάδην*: spoken in a loud tone, so that Strepsiades, who is within, may hear. See on 1218, and cf. *Vesp.* 1416 ff.

1223. *τοῦ χρήματος*: sc. *καλεῖ (στὸ) με*; See on 22.

1225 τὸν ψαρὸν ἵππον.

**ΣΤΡΕΨΙΑΔΗΣ.**

ἵππον; οὐκ ἀκούετε;  
δὲ πάντες ὑμεῖς ἵστε μισοῦνθ' ἵππικήν.

**ΠΑΣΙΑΣ.**

καὶ νὴ Δᾶ ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

**ΣΤΡΕΨΙΑΔΗΣ.**

μὰ τὸν Δᾶ οὐ γάρ πω τότ' ἔξηπίστατο  
Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

**ΠΑΣΙΑΣ.**

1230 νῦν δὲ διὰ τοῦτ' ἔξαρνος εἴναι διανοεῖ;

**ΣΤΡΕΨΙΑΔΗΣ.**

τί γὰρ ἄλλ' ἀν ἀπολαύσαι μι τοῦ μαθήματος;

**ΠΑΣΙΑΣ.**

καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεούς;

**ΣΤΡΕΨΙΑΔΗΣ.**

ποίους θεούς;

**ΠΑΣΙΑΣ.**

τὸν Δία, τὸν Ἐρμῆν, τὸν Ποσειδῶ.

1226. *δν*: the antec. is the subj. of *ξαβεῖς* in 1224. Cf. 1377, 1380; *Vesp.* 487, 518; *Ran.* 1058; *Pax*, 865; *Lys.* 661; *Theam.* 706.

1228. *μὰ τὸν Δία*: qualifies *ξηπίστατο*. The assent to the statement in 1227 is implied by *γάρ*.

1232. *θελήσεις*: sc. in court.

1233. During the time of the two wanting dipodies, Pasias stands in mute amazement. Monometers for analogous purposes are used also at

222 and *Ach.* 407; a dimeter, *Ath.* 404. See on 1097.

1234. Cf. Poll. viii. 142, *τρεῖς θεοὺς δμυνίαι κελεύει Ζέλων*. There is a special appropriateness in the three here named: Zeus, as chief of the gods and *δρκιος*; Hermes, as the god of gain (*κερδός*); Poseidon, the *θεὸς Ιππίος*, since the transaction related to a horse. Cf. Paus. as quoted on 83. Plat. *Legg.* xi. 936 ε, *ἔνν μὲν εἰδῆ, μαρτυρεῖται*. *ἔνν δὲ εἰδέναι μὴ*

ΣΤΡΕΨΙΑΔΗΣ.

νὴ Δία,

1235 καν προσκαταθείην γ', ὥστ' ἀμόσαι, τριώβολον.

ΠΑΣΙΑΣ.

ἀπόλοιο τούνν ἐνεκ' ἀναιδείας ἔτι.

ΣΤΡΕΨΙΑΔΗΣ.

ἄλσὶν διασμηχθεὶς ὅναιτ' ἀν οὐτοσί.

ΠΑΣΙΑΣ.

οἴμ' ὡς καταγελᾶς.

ΣΤΡΕΨΙΑΔΗΣ.

ἔξ χόας χωρήσεται.

ΠΑΣΙΑΣ.

οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς  
1240 ἐμοῦ καταπροίξει.

ΣΤΡΕΨΙΑΔΗΣ.

θαυμασίως ἡσθην θεοῖς,  
καὶ Ζεὺς γελοῖος ὁμονύμενος τοῖς εἰδόσιν.

φῆ, τοὺς τρεῖς θεοὺς Δία καὶ Ἀπόλλωνα  
καὶ Θέρμιν ἀκομόσας ή μὴ μὴ εἰδέναι  
ἀπαλλαττέσθω τῆς δίκης.

1235. Such is his contempt for these gods that, in order to have an opportunity of swearing falsely by them, he would deposit three obols in addition (*προσκαταθείην*) to the *πρυτανεῖα*.

1236. ἔτι: besides, i.e. not only for your dishonesty, but also your ἀναιδείας. Some take it in the sense of aliquando, as in Eur. *Alc.* 731, δίκας τε δόσεις τοῖσι κηδεστάις ἔτι.

1237. Strepsiades speaks of Pasias as a wine-skin (*ἀσκός*). Cf. Schol., τὰ γὰρ παχέα ὑπὸ πιμελῆς τῶν δερμάτων ἀλοὶ μαλαττόμενα εὑρίστερα γίνεται. An-

tiph. 19, τοῦτον οὖν | δι' οἰνοφλυγίαν  
καὶ πάχος τοῦ σώματος | ἀσκὸν κάλοισι  
πάντες οὐτιχώροι. Plut. 1062, ὅναο  
μεντάν, εἴ τις ἐκπλύνει σε (wash you  
out).

1238. οἴμ' ὡς: see on 773.—χόας:  
the *χόας* contained 12 κοτύλαι, or 5.75  
pints.—χωρήσεται: will hold. The  
act. is more common in this sense.

1240. καταπροίξει: i.e. προίκα κατα-  
φρονήσεις. The verb either takes the  
gen. as here and *Vesp.* 1396, or else  
is used without an obj., generally  
having a partic. connected with its  
subj.—ἡσθην: see on 174.

1241. τοῖς εἰδόσιν: the knowing  
ones, i.e. those initiated into the mod-  
ern science of the sophists. Cf.

## ΠΑΣΙΑΣ.

ἢ μὴν σὺ τούτῳ τῷ χρόνῳ δώσεις δίκην.  
ἀλλ' εἴτε γ' ἀποδώσεις τὰ χρήματα' εἴτε μή,  
ἀπόπεμψον ἀποκρινάμενος.

## ΣΤΡΕΨΙΑΔΗΣ.

ἔχε νῦν ἥσυχος.

1245 ἔγώ γάρ αὐτίκ' ἀποκρινοῦμαι σοι σαφῶς.

## ΠΑΣΙΑΣ.

τί σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;

## ΣΤΡΕΨΙΑΔΗΣ.

ποῦ σθ' οὗτος ἀπαιτῶν με τάργυριον; λέγε,  
τουτὶ τί ἔστι;

## ΠΑΣΙΑΣ.

τοῦθ' ὅ τι ἔστι; κάρδοπος.

## ΣΤΡΕΨΙΑΔΗΣ.

ἔπειτ' ἀπαιτεῖς τάργυριον τοιοῦτος ᾧν;  
1250 οὐκ ἀν ἀποδοίην οὐδὲ ἀν ὁβολὸν οὐδενί,  
ὅστις καλέσειε κάρδοπον τὴν καρδόπην:

[Eur.] *Rhes.* 973, σεμνὸς τοῖσιν εἰδόσιν  
θέος. *Plat. Symp.* 199 a, contrasted  
with τοῖς μὴ γιγνώσκουσι. *Alex.* 290,  
τοῖς γὰρ δρῶσι εἰδόσιν | τὰ θεῖα μείζω  
μητρὸς οὐκ ἔστιν ποτέ.

1242. Cf. 865. — τούτῳ: i.e. τῷ Διὶ.  
Pasias, leaving Strepsiades to the  
vengeance of Zeus for his blasphemy,  
proceeds to look after his own in-  
terests. See *Crit. Notes*.

1244. ἔχε νῦν ἥσυχος: though ἔχειν  
is very often used intr. with advs.,  
ἥσυχος seems to be the only adj. with  
which it is thus used. Cf. Eur. *Med.*  
550, ἀλλ' ἔχεις ἥσυχος. The same

phrase is found also in *Hdt.* viii.  
65, 29.

1245 f. Strepsiades goes within for  
the dough-tray. Pasias speaks to the  
witness. Before the latter can an-  
swer, Strepsiades returns. See *Crit.  
Notes*:

1247. ἀπαιτῶν: see on 452.

1248. ὅ τι ἔστι: see on 214.

1249. ἔπειτα: and still. See on  
860.

1250. This is identical with 118.

1251. καλέσειε: for mood, see on  
770. — τὴν: art. indicating the obj.  
which with the pass. would be subj.

## ΠΑΣΙΑΣ.

οὐκ ἄρ' ἀποδώσεις;

## ΣΤΡΕΨΙΑΔΗΣ.

οὐχ ὅσουν γέ μ' εἰδέναι.  
οῦκουν ἀνύσας τι θάττον ἀπολιταργιεῖς  
ἀπὸ τῆς θύρας;

## ΠΑΣΙΑΣ.

ἄπειμι, καὶ τοῦτ' ἵσθ', ὅτι  
1255 θήσω πρυτανεῖ, ἡ μηκέτι ζώην ἔγω.

## ΣΤΡΕΨΙΑΔΗΣ.

προσαποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.  
καίτοι σε τοῦτό γ' οὐχὶ βούλομαι παθεῖν,  
ὅτι ἡ κάλεσας εὐηθικῶς τὴν κάρδοπον.

## ΑΜΥΝΙΑΣ.

ἴω μοί μοι.

## ΣΤΡΕΨΙΑΔΗΣ.

ἔα.

1260 τίς οὐτοσί ποτ' ἵσθ' ὁ θρηνῶν; οὐ τί που

1252. δόσον εἰδέναι: see *Crit. Notes*.  
*Cf. Pax*, 856, εὐδαιμονικῶς γε πράττει,  
δσα γ' ἐδ' ἔχειν. *Ecc.* 350, οὐκουν  
πονηρά γ' ἔστι δι τι καμὶ εἰδέναι. *Plat.*  
*Theaet.* 145 a, οὐχ δόσον γ' ἐμὲ εἰδέναι.  
For this seemingly independent use  
of the inf., see *GMT* 100; *G.* 268.

1253. ἀνύσας τι: see on 181.—  
ἀπολιταργιεῖς? *cj. Bekk. Anecd.* 431,  
11, ἀπολιταργήσαι(-σαι): ταχέως ἀπο-  
δραμεῖν. Εστι παρὰ τοὺς κωμικοὺς τοὺς  
παλαιοῖς. The verb occurs only once  
elsewhere, and then without the prep.,  
*Pax*, 562, εἰδὼς λιταργιοῦμεν οἴκαδ'  
ἐς τὰ χωρία.

1256. προσαποβαλεῖς: see on 1136.  
—ταῖς δώδεκα: sc. μνᾶς. *Cf.* 21,

1224. There is no longer the slightest  
pretence that he does not owe  
the money.

1258. ὅτι: merely because (assigning  
the cause of τοῦτο παθεῖν, not of  
οὐ βούλομαι).—τὴν κάρδοπον: *cj. 869 ff.*  
Pasias, by the way, had not indicated  
the gender at all. *Cf.* 1248. Here  
Pasias departs.

1259. ίω μοί μοι: a tragic wail.

1260. ία: this word is used as an  
excl. either at something *startling in  
its nature* that is *told*, or at something  
*unexpected* (whether startling or not)  
that is *witnessed*, i.e. seen or heard.  
Some exceptions have been created  
by faulty emendations.

τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο;

## ΑΜΥΝΙΑΣ.

τί δ'; ὅστις εἰμί, τοῦτο βούλεσθ' εἰδέναι;  
ἀνὴρ κακοδαίμων.

## ΣΤΡΕΨΙΑΔΗΣ.

κατὰ σεαυτόν νυν τρέπου.

## ΑΜΥΝΙΑΣ.

ἢ σκληρὲ δαῖμον, ἢ τύχαι θραυσάντυγες  
1265 ἵππων ἐμῶν· ὢ Παλλάς, ὃς μ' ἀπώλεσας.

1261. **Καρκίνου**: the elder Carcinus, not to be confounded with the later tragedian of the same name, was a son of Thorycius, or, acc. to Dobree and Fritzsch, of Xenotimus (Thuc. ii. 23. 2). His scenic dances are reputed to have been excellent. Nothing is left of his tragedies. His sons, Xenocles (also a tragedian; see on *Ran.* 86), Xenotimus, and Xenarchus (a fourth name is doubtful), like their father, are often ridiculed by the comic poets. Cf. *Vesp.* 1482–1537. — **δαιμόνων**: παρ' ὑπόνοιαν for παῖδων (Schol.). From the tragic wail (1259) Strepsiades, acc. to one interpretation, suspects that it may be the voice of one of these sons that he hears, and he designates them as the *demigods (divine sons)* of the Crab (*Καρκίνου*). It is possible, however, that δαιμόνων refers to the characters in the tragedies of Carcinus, and that Ar. ridicules his wailing style. The former view is favored by the fact that here follow some verses (1264 f., 1272) from the *Licynnius* of Xenocles, the son of Carcinus. Tlepolemus, son of Heracles, when a youth, slew, in his father's house at

Tiryns, Licynnius, who was the uncle of Heracles, being the brother of Alcmene. Acc. to the Schol. on Hom. *Il.* ii. 661 ff., and Apollod. ii. 8. 2, the killing was accidental, but acc. to Pind. *Ol.* 7. 20 ff., and other writers, it was intentional, but in the heat of anger. He had to flee, and was slain before Troy. Acc. to Fritzsch, the verses here parodied were uttered by Tlepolemus immediately after the accidental killing; acc. to Welcker, they were uttered by Alcmene when she learned of the death of her brother. The parody is thought to have reference also to the failure of the tetralogy to which the play belonged.

1263. Identical with *Ach.* 1019.

1264. The verses of the tragedy were about as follows: ἢ σκληρὲ δαῖμον, ἢ τύχαι χρυσόπτυκες | (δόμων ἐμῶν) · ὢ Παλλάς, ὃς μ' ἀπώλεσας. Amynias means that his horses have run away and broken his carriage. Cf. [Eur.] *Rhes.* 118. — **θραυσάντυγες**: *rim-crushing*. Analogously Eur. *Hel.* 154, φονᾶς θηροκτόνοις. Aesch. *Eum.* 281, μητροκτόνος μίσμα. *Id. Theb.* 314 f., ἀνδρολεπτειραν ρόσον, βίψοτλον ἄταν. Hdt. vii. 190–10, συμφορή παιδοφύνος.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δαί σε Τληπόλεμός ποτ' είργασται κακόν;

## ΑΜΥΝΙΑΣ.

μὴ σκῶπτέ μ', ὁ τάν, ἀλλά μοι τὰ χρήματα  
τὸν νιὸν ἀποδοῦναι κέλευσον ἄλαβεν,  
ἄλλως τε μέντοι καὶ κακῶς πεπραγότι.

## ΣΤΡΕΨΙΑΔΗΣ.

1270 τὰ ποῖα ταῦτα χρήματα;

## ΑΜΥΝΙΑΣ.

ἀδανείσατο.

## ΣΤΡΕΨΙΑΔΗΣ.

κακῶς ἄρ' ὅντως εἶχες, ὡς γ' ἔμοὶ δοκεῖς.

## ΑΜΥΝΙΑΣ.

ἴππους ἐλαύνων ἔξεπεσον, μὴ τοὺς θεούς.

1266. τί δαί: see on 491.

1267. μὴ σκῶπτε: μὴ with the pres. imv. is regularly used to forbid or remonstrate against a thing already going on. Of course πάνται (imv.) with the partic. may be employed, but the command is then positive.

1269. ἄλλως τε μέντοι: both for other reasons, indeed. μέντοι implies that there are other quite sufficient reasons for his paying the debt besides the misfortune which the creditor has suffered. Aesch. uses ἄλλως τε πάντως similarly.

1271. κακῶς . . . εἶχες: he alludes to κακῶς πεπραγότι (1269), which he refers to the lending of the money: you were then, indeed, in a sad condition, i.e. crazy (when you lent it).

1272. From Xenocles. See on 1261.—ἔξεπεσον: Kock supplies τὸν χρημάτων. It seems natural, how-

ever, to take this lit. as a part of Amynias's calamity. He evidently pretends to have suffered an accident with his carriage. That he came in one is shown by 1302. The poet, of course, may intend a pun here as he does in 1269.

1273. ἀπ' ὅνου καταπεσάν: a proverbial expression, meaning be out of one's senses, or something of the kind. Cf. Plat. Legg. iii. 701 c, (οὐ δεῖ) καθάπερ ἀχρίτων κεκτημένον τὸ στόμα: Βίᾳ ἵπτοι τοῦ λόγου φερόμενον κατὰ τὴν παρομίαν ἀπὸ τίνος ὅνου πεσεῖν (i.e. talk wildly). Analogously Vesp. 1370, τί ταῦτα ληρεῖς, μωρεὶς ἀπὸ τέμπου πεσάν. These examples show that the expression is not primarily a pun on ἀπὸ νοῦ πεσεῖν, and some, including Kock, hold that it never can be such a pun, because the latter expression was never used. That these words,

## ΣΤΡΕΨΙΑΔΗΣ.

*τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;*

## ΑΜΤΝΙΑΣ.

*ληρῶ, τὰ χρήματ' ἀπολαβέν εἰ βούλομαι;*

## ΣΤΡΕΨΙΑΔΗΣ.

1275 οὐκ ἔσθι ὅπως σύ γ' αὐτὸς ὑγιαίνεις.

## ΑΜΤΝΙΑΣ.

*τί δαί;*

## ΣΤΡΕΨΙΑΔΗΣ.

*τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαι μοι δοκεῖ.*

## ΑΜΤΝΙΑΣ.

*σὺ δὲ νὴ τὸν Ἐρμῆν προσκεκλήσεσθαι γ' ἐμοί,  
εἰ μάποδώσεις τάργυριον.*

## ΣΤΡΕΨΙΑΔΗΣ.

*κάτειπέ νυν,*

*πότερα νομίζεις καινὸν ἀεὶ τὸν Δία*

however, may have been intelligible, as a pun, seems prob. from such phrases as *ἐξ ἐλπίδων πίποντας* (Eur. *Erg.* 424), *τοῦμπαλιν πεσεῖν φρενῶν* (Eur. *Hipp.* 390), etc.

1275. *ἀνθός*: this is obscure. *anthós* must either be in contrast with *τὰ χρήματα* ("you need not trouble yourself about a little money, for you are certainly ill off yourself," i.e. "you need to recover your senses rather than your money"), or else the contrast is with the broken carriage: "You must be hurt *yourself*." "Why so?" "You seem to have suffered a concussion of the brain." See *Crit. Notes*.

1276. *δῶσερ*: as it were; like *δῶσερεί*, quasi. Cf. *Pax*, 284, *δῶσερ* *ἥθρόμην*. *Vesp.* 396; *Them.* 869.

Plat. *Phaedr.* 260 c, *δῶσερ ἀκούειν δοκῶ τινῶν προσιόντων*. *Id. Phaed.* 88 d, *δέλχος δῶσερ ὑπέμνηστι με*. *Id. Crat.* 384 c, *δῶσερ ὑποτείνω αὐτὸν σκάπτειν*. *Id. Lys.* 222 c, *δῶσερ μεθύομεν δεῖ τοῦ λόγου*. *Id. Men.* 235 c, *ἀναγκασθήσεται δῶσερ αὐτοσχεδιάζειν*.

1277. *προσκεκλήσεσθαι*: the fut. pf. is the only fut. pass. of *καλέειν* and its compounds used by early writers, except that *καλεῖσθαι* (fut. mid.) sometimes has a pass. sense.

1278. *μάποδώσεις*: a long vowel rarely suffers crasis with *ἀ-*, but sometimes *ἥ* and *μῆ* with *ἀ-* form one syllable. Some regard this as crasis (so in the text), others as aphaeresis (G 11, 2, n. 4), others as synizesis.

1279. A problem much discussed in those days. Cf. Schol. Ap. Rh.

1280 ὕεισιν ὑδωρ ἐκάστοτε, ἢ τὸν ἥλιον  
ἔλκειν κάτωθεν ταῦτο τοῦθ' ὑδωρ πάλιν;

## ΑΜΤΝΙΑΣ.

οὐκ οἰδός ἔγωγέ ὁ πότερον, οὐδέ μοι μέλει.

## ΣΤΡΕΨΙΑΔΗΣ.

πῶς οὖν ἀπολαβεῖν τάργυριον δίκαιος εἴ,  
εἴ μηδὲν οἰσθα τῶν μετεώρων πραγμάτων;

## ΑΜΤΝΙΑΣ.

1285 ἄλλος εἰ σπανίζεις, τάργυρίου μοι τὸν τόκον  
ἀπόδοτε.

## ΣΤΡΕΨΙΑΔΗΣ.

τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;

## ΑΜΤΝΙΑΣ.

τί δ' ἄλλο γ' ἡ κατὰ μῆνα καὶ καθ' ἡμέραν  
πλέον πλέον τάργυριον ἀεὶ γίγνεται

iv. 289, Διογένης δ' Ἀπολλωνιάτης ὅπε  
ἥλιον (φησίν) ἀρπάζεσθαι τὸ ὑδωρ τῆς  
θαλάσσης. (See Sen. Q. N. iv. 2.)  
Democrit. Agrie. 2. 4 (Mullach), τὰ  
μὲν οὖν πεδία δι' δλης ἐπέχοντα τῆς  
ἡμέρας τὸν ἥλιον ἔκαμέλγειν (suck out)  
τὸ ὑγρὸν καὶ ἔξατμίζειν (evaporate).  
Hipp. Αἴτ. p. 587, δ' ἥλιος ἀνάγει καὶ  
ἀναρράζει τοῦ ὕδατος τὸ λεπτότατον καὶ  
ἄπε τῆς θαλάσσης. Arist. Meteor. ii.  
2. 10, ἔτι δ' ἡ ὅπε τοῦ ἥλιον ἀναγωγὴ<sup>1</sup>  
τοῦ ὑγροῦ διαίσθεται τοῖς θερμαινομένοις ὕδα-  
σίν ἔστιν ὅπε πυρός. Ibid. 11, φανε-  
ρῶς γάρ ἀεὶ τὸ ἀναχθὲν δρῶμεν  
καταβαῖνον πάλιν ὄδωρ. Luc.  
Icarom. 7, ὕδατοποτεῖν τοὺς ἀστέρας,  
τοῦ ἥλιον καθάπερ ἴμονική τινι (rope of a  
draw-well) τὴν ἱκανά ἐκ τῆς θαλάσσης  
ἀναστόντος καὶ πτασίαν αὐτοῖς διαμένοντος.

1285. ἄλλα: this word often cuts

short a conversation, or introduces a new topic, without any adversative reference to what precedes, like our "well." — τάργυριον: this has been objected to by Cobet as being unnecessary; but cf. Dem. Pantaen. 5, μισθοῦνται δ' οὗτος παρ' ἡμῶν τοῦ γιγνομένου τόκου τῷ ἀργυρίῳ, πέντε καὶ ἑκατὸν δραχμῶν τοῦ μηρός. For the gen. with τόκος, cf. 1158, τόκοι τόκων.

1286. ἀπόδοτε: sc. you and your son. — θηρίον: the witticism turns upon the two-fold meaning of τόκος, offspring and interest. The latter is, in fact, a metaphorical use of the former, as explained in Arist. Pol. i. 10. 5.

1288. πλέον πλέον: so μᾶλλον μᾶλλον without καὶ, Ran. 1001. Alex. 28. Eur. Iph. T. 1406.

ὑπορρέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς λέγεις.

1290 τί δῆτα; τὴν θάλατταν ἔσθ' ὁ τι πλείονα  
νυνὶ νομίζεις ἢ πρὸ τοῦ;

ΑΜΥΝΙΑΣ.

μὰ Δῖ', ἀλλ' ἵσην.

οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

κἀπα πῶς

αὗτη μέν, ὡς κακόδαιμον, οὐδὲν γίγνεται  
ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ  
1295 ζητεῖς ποιῆσαι τάργυριον πλεῖον τὸ σόν;  
οὐκ ἀποδιώξεις σαντὸν ἀπὸ τῆς οἰκίας;  
φέρε μοι τὸ κέντρον.

ΑΜΥΝΙΑΣ.

ταῦτ' ἐγὼ μαρτύρομαι.

ΣΤΡΕΨΙΑΔΗΣ.

ὕπαγε, τί μέλλεις; οὐκ ἔλας, ὡς σαμφόρα;

1289. *ὑπορρέοντος*: the prep. denotes the imperceptible nature of the flow of time.—*καλῶς λέγεις*: expresses not so much approval of what Amynias says, as satisfaction at the definition of *τόκος*, esp. the simile (*πλέον γίγνεται ὑπορρέοντος τοῦ χρόνου*), which suits the purpose of Strepsiades so well.

1290. Cf. Lucr. vi. 608 ff., principio mare mirantur non reddere maius | naturam, quo sit tantus recursus aquarum, | omnia quo veniant ex omni flumina parte.

1296. *ἀποδιώξεις*: a sarcasm referring to the fact that Amynias is a plaintiff, διώκων: "will you not prosecute yourself away?" Cf. Av. 1020 (addressed to the geometer Meton), οὐδὲ ἀναμετρήσεις σαντὸν ἀπιέν;

1297. *φέρε*: addressed to a slave.—*κέντρον*: used in driving horses and oxen, hence 1298, οὐκ ἔλας; Cf. Soph. O. T. 809, κάρα διπλοῖς κέντροισι μοι καθίκετο.

1298. *ὕπαγε*: "get up!" See on Ran. 174.—*οὐκ ἔλας*: "won't you go along?" Cf. 1302. Used differently Eq. 603; Ran. 203.

## ΑΜΤΝΙΑΣ.

ταῦτ' οὐχ ὑβρις δῆτ' ἔστιν;

## ΣΤΡΕΨΙΑΔΗΣ.

φᾶξεις; ἐπιαλῶ

1300 κεντῶν ὑπὸ τὸν πρωκτόν σε τὸν σειραφόρον.

φεύγεις; ἔμελλόν σ' ἄρα κινήσειν ἔγω

αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

## ΧΟΡΟΣ.

(Στροφή.)

οἶον τὸ πραγμάτων ἔραν φλαύρων· ὁ γὰρ  
γέρων ὅδ' ἔξαρθεὶς  
1305 ἀποστερῆσαι βούλεται  
τὰ χρήματ' ἀδανείσατο·  
κούκ τεσθ' ὅπως οὐ τήμερον λήψεται τι  
πρᾶγμ', ὁ τοῦτον ποιήσει τὸν σεφιστὴν ἵσως,  
1310 ἀνθ' ὧν πανουργεῦν ἥρξατ', ἔξαίφνης κακὸν λαβεῖν τι.

1299. ὑβρις: cf. *Ran.* 21. *Ter. And.* i. 5. 2, quid est, si hoc non con-tumelia est? — ἴπαλως: sc. τὸ κέν-trον. The compound ἐπιάλλειν is found, besides here, only Frg. 461, and *Phryn.* 2, and with so-called tmesis in Hom. The simple verb ἴδλειν is found in *Aesch.*, but not in *Soph.*, *Eur.*, or *Ar.*

1300. σειραφόρον: see on 122.

1301. ἔμελλόν σ' ἄρα: used in ex-ulting over the accomplishment of a resisted purpose: "I thought I should," etc. Cf. *Ran.* 268; *Vesp.* 460. Without ἄρα (*ἄρα*) *Eur. Cycl.* 603, δάσεων δὲ μελλεῖς ἀνοσίουν δαιτὸς δίκας. *Id. Med.* 1354 f., σὺ δὲ οὐκέττεις τάξις ἀπιάδας λέχη | τερπνύν διέκειν βίοτον. — ἄρα is often used like *ἄρα*, as *Vesp.* 460, 839, etc.

1302. αὐτός: for the use of αὐτός

in connexion with the dat. of accom-paniment, see H. 774 a; G. 188, 5, n. Cf. *Eg.* 3, 7, 849; *Ran.* 226, 476, 580; *An.* 1257, and often.—That Strepsia-des is not merely carrying out his simile of a horse, but alludes to a real carriage, is shown by ξυνωρίσιν (*your horses*), unless indeed this refers to the ὕγιοι, Pasias being σειραφόρος (1300).

1303–1320: a strophe (1303–1310) and antistrophe (1311–1320), which some think were sung respectively by the two half-choruses.—The Chorus here declares its real views to the spectators. Cf. 1458 ff.

1306. χρῆματα: the pers. obj. is not expressed. H. 724, 748 a; G. 164, with n. 2. Cf. 1463.

1309. See *Crit. Notes*.

(Ἀντιστροφή.)

οἶμαι γάρ αὐτὸν αὐτίχ' εύρήσειν, ὅπερ  
πάλαι ποτ' ἔζήτει,  
ἔναι τὸν νιὸν δεινόν οἱ  
γνώμας ἐναντίας λέγειν  
1315 τοῖσιν δικαίοις, ὥστε νικᾶν ἄπαντας  
οἶσπερ ἀν̄ ἔνγγενηται, καν̄ λέγη παμπόνηρ̄.  
1320 ἵστως δ̄, ἵστως βουλήσεται καῦφωνον αὐτὸν εἶναι.

## ΣΤΡΕΨΙΑΔΗΣ.

ἰοὺ ἰού.  
ὦ γείτονες καὶ ἔνγγενεῖς καὶ δημόται,  
ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.  
οἴμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.  
1325 ὦ μιαρέ, τύπτεις τὸν πατέρε;

## ΦΕΙΔΙΠΠΙΔΗΣ.

φήμ', ὦ πάτερ.

## ΣΤΡΕΨΙΑΔΗΣ.

ὅρâθ' ὁμολογοῦνθ' ὅτι με τύπτει.

## ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ μάλα.

1315. **νικᾶν**: the subj. is Phidippides, the obj. **ἄπαντας**. — **ἔνγγενηται**: encounters (in dispute).

1321–1510: the exodus (*ξόδος*).

1321. Strepsiades rushes out of the house, pursued and beaten by his son, and calling for protection. The spectators were prepared by 799 to comprehend this situation.

1323. **πάσῃ τέχνῃ**: const. with **ἀμυνάθετε**. See on 885.

1324. **οἴμοι κακοδαίμων**: **οἴμοι**: having become a mere excl., the nom. is freq. connected with it. So even in the case of **οἴμοι μοι**, **ἴο μοι**, and other excl. phrases, where **μοι** is written

apart. Cf. Frg. 308, **οἴμοι κακοδαίμων τῆς τόθ ἡμέρας**. — **κεφαλῆς**: excl. gen. See on 153. Cf. 166.

1325. At Athens the penalty for this crime was partial **ἀτιμία**, deprivation of civil rights. Cf. Andoc. 1. 74, **δπόστοι τοὺς γονέας κακῶς ποιοῦντες, ἀτιμοὶ ήσαν τὰ σώματα**. Aeschin. 1. 28, **ἐν τις λέγη (attempt to speak) ἐν τῷ δῆμῳ, τὸν πατέρα τύπτων ἢ τὴν μητέρα, τοῦτον οὐκ ἔδι λέγειν (δ νομοθέτης)**.

1326. **ὅρâτε**: imv. or indic., prob. the former. “*Imperativus mirantis est et stupentis ob facinus inauditum.*” G. Hermann. The sent. may be interr.

## ΣΤΡΕΨΙΑΔΗΣ.

ὦ μιαρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

## ΦΕΙΔΙΠΠΙΔΗΣ.

αῦθίς με ταῦτὰ ταῦτα καὶ πλείω λέγε.  
ἄρ' οἰσθ' ὅτι χάρω πόλλ' ἀκούων καὶ κακά;

## ΣΤΡΕΨΙΑΔΗΣ.

1330 ὦ λακκόπρωκτε.

## ΦΕΙΔΙΠΠΙΔΗΣ.

πάττε πολλοῖς τοῖς ρόδοις.

## ΣΤΡΕΨΙΑΔΗΣ.

τὸν πατέρα τύπτεις;

## ΦΕΙΔΙΠΠΙΔΗΣ.

κάποφανῶ γε νὴ Δία,  
ώς ἐν δίκῃ σ' ἔτυπτον.

## ΣΤΡΕΨΙΑΔΗΣ.

ὦ μιαρώτατε,  
καὶ πῶς γένοιτ' ἀν πατέρα τύπτειν ἐν δίκῃ;

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.

## ΣΤΡΕΨΙΑΔΗΣ.

1335 τουτὶ σὺ νικήσεις;

## ΦΕΙΔΙΠΠΙΔΗΣ.

πολύ γε καὶ ρᾳδίως.

1327. πατραλοῖα: obs. the unusual quantity of -α, voc. of -ας. — For a full presentation of the views of Socrates concerning the relations of children to their parents, cf. Xen. Mem. ii. 2-10; i. 2. 49-55.

1329. ἀκούων: used as pass. of λέγειν in the sense it has in 1328.

1330. λακκόπρωκτε: this seems to be a strengthened substitute for εὐρύπρωκτος. It occurs also in Cephisid. 3, and λακκοπρωκτα in Eupol. 303. — ρόδοις: cf. 910, 912.

1333. γένοιτε: the subj. is prob. πατέρα τύπτειν ἐν δίκῃ.

1335. τουτὶ: see on 1087.

έλον δ' ὥπότερον τοῦ λόγου βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

ποίουν λόγουν;

ΦΕΙΔΙΠΠΙΔΗΣ.

τὸν κρείττον' ή τὸν ἡττονα.

ΣΤΡΕΨΙΑΔΗΣ.

έδιδαξάμην μέντοι σε νὴ Δῖ', ω μέλε,  
τοῦσιν δικαίοις ἀντιλέγειν, εἰ ταῦτα γε  
1340 μέλλεις ἀναπείσειν, ώς δίκαιον καὶ καλὸν  
τὸν πατέρα τύπτεσθ' ἐστὶν ὑπὸ τῶν νιέων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οἴομαι μέντοι σ' ἀναπείσειν, ὥστε γε  
οὐδὲν αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μὴν ὁ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

ΧΟΡΟΣ.

(Στροφή.)

1345 σὸν ἔργον, ω πρεσβῦτα, φροντίζειν, ὥπῃ  
τὸν ἄνδρα κρατήσεις·  
ώς οὗτος, εἰ μή τῳ πεποίθειν, οὐκ ἀν ήν

1336. *ἔλον*: an extravagant display of the indifference of the sophists as to which side of a question they are to support. Cf. 1042. As a matter of fact, there is no room for a choice, as Strepsiades surely cannot argue in favor of a son's right to beat his father; and if he should do so, Phidippides would be compelled to argue, not only against his own conduct, but also against the doctrine which he had just promulgated and proposed to defend (1332).

1338. *έδιδαξάμην*: see on 127.—*μέντοι*: this gives the sent. a tone of

bitter irony,—well I did indeed, etc.  
Cf. 887 f.

1340. *ἀναπείσειν*: the pers. obj. is omitted, and so made general. See on 143.

1344. *ὁ τι καὶ λέξεις*: what in the world you will say. The force of *καὶ* in such cases may usually be brought out by the tone of the voice in translating: "I wish to see (hear) what you will say." See on 785 and 840.

1347. *πεποίθειν*: equiv. to an impf. *πεποίθεναι*, rely upon, takes dat. of person or thing.—Obs. that here the *ν* cannot be omitted. H. 87 a.

οὗτως ἀκόλαστος.

ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλον γέ τοι  
 1350 τάνδρὸς τὸ νόημα.  
 ἀλλ' ἔξ ὅτου τὸ πρῶτον ἥρξαθ' ἡ μάχη γενέσθαι,  
 χρὴ δὴ λέγεω πρὸς τὸν χορόν· πάντας δὲ τοῦτο  
 δράσεις.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μὴν ὅθεν γε πρῶτον ἥρξάμεσθα λοιδορεῖσθαι,  
 ἐγὼ φράσω· 'πειδὴ γάρ εἰστιώμεθ', ὕσπερ ἵστε,  
 1355 πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα  
 ἄσται Σιμωνίδου μέλος, τὸν Κρίον, ὡς ἐπέχθη.  
 ὁ δὲ εὐθέως ἀρχαῖον εὖ' ἔφασκε τὸ κιθαρίζεω

1356. The most pleasing entertainment at feasts was the singing of songs (the so-called *σκόλια*) in turn by the guests. When one had finished he handed a branch of laurel or myrtle (1364) to another, who then sang. See on *Ran.* 1301 and 1302. Cf. *Eg.* 529; *Vesp.* 1222 ff.; Frg. 2, *ὅσον δὴ μοι σκόλιόν τι λαβάν' Αἰγαλού κάνακρούτος.* Frg. 377, *οὐ μὲν γένεν 'Αδρήτου λόγον* (cf. *Vesp.* 1239) *πρὸς μυρίνων, | δὲ δ'* αὐτὸν *ἡνδύκασεν 'Αριοδίου μέλος.* Eupol. 810, quoted on 179. — **Κρότον:** a frg. of the ode is preserved, Simon. 15, *ἐπέξαθ' δὲ Κρίος οὐδὲ δεικέως | ἐλθὼν ἐς εὖθενδρον ἀγλαδὸν Δίδος | τέμενος.* It was prob. an *ἐπινίκιον* in honor of a victory gained by Crius, the Aeginetan wrestler; not, as some think, a victory gained over him. But Strepsiades, having a total misconception of the ode, prob. mistook *Κρίον* (which some write *Κρίν*) for *κρίν* (so in MSS.), and changed *ἐπέξαθο* (*adorned himself*) into the pass., so that the words meant *how the ram was sheared*. The allusion to the "shearing of Crius," though based on a misconception, would please

the Athenians, as Crius of Aegina (whom Valckenaer identifies with the one here referred to) had been delivered up to the Athenians by Cleomenes (Hdt. vi. 50 and 73) because of the hostile and traitorous attitude of the Aeginetans at the opening of the Persian wars; and indeed *ἐπέχθη* may be meant to suggest this very delivery. Hdt. vi. 50 *fin.* has a pun on the name, *Κλεομένης εἶρετο τὸν Κρίον, τι οἱ εἴη τὸ οἴνομα· δέ οἱ τὸ ἐδύ Φράσε.* δὲ δὲ *Κλεομένης πρὸς αὐτὸν ἔφη· 'Ηδη νῦν καταχαλκοῦ, δὲ κριτέ, τὰ κέρεα ὡς συνοισθμένος μεγάλῳ κακῷ.* — *Κρίον* is a proleptic acc.

1357. **ἀρχαῖον:** cf. Eupol. 140, *τὰ Στροιχόρου τε καὶ 'Αλκμάνος Σιμωνίδου τε ἀρχαῖον δεῖται· δὲ δὲ Γυναικῶν θετιν' ἀκούειν. κεῖνος νυκτερίν' εὑρε μοιχῶις δεῖσματ'* (cf. 1371), *ἐκκαλεῖσθαι γυναῖκας.* — The Socratists regarded the universal custom of enlivening feasts with play and song as a mark of intellectual poverty. Cf. Plat. *Prot.* 847 c—e; *Symp.* 176 e. — *εἴν:* for the elision, see on 780, and cf. 7, 42, 523, 550, 988, 1140, 1262, 1341.

ἔδειν τε πίνονθ', ὡσπερεὶ κάχρυς γυναικ' ἀλοῦσαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐ γὰρ τότ' εὐθὺς χρῆν σ' ἀράττεσθαι τε καὶ πατεῖ  
σθαι

1360 ἔδειν κελεύονθ', ὡσπερεὶ τέττιγας ἐστιῶντα;

ΣΤΡΕΨΙΑΔΗΣ.

τοιαῦτα μέντοι καὶ τότ' ἔλεγεν ἔνδον, οἵᾳ περ νῦν,  
καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητήν.

κάγὼ μόλις μέν, ἀλλ' ὅμως ἡνεσχόμην τὸ πρῶτον·

ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα

1365 τῶν Αἰσχύλου λέξαι τί μοι· κἀθ' οὗτος εὐθὺς εἰπεν

1367 ψόφου πλέων, ἀξύνστατον, στόμφακα, κρημνοποιόν.

1368 κάντανθα πᾶς οἴεσθέ μου τὴν καρδίαν ὄρεχθεῖν;

1358. Women, when grinding, naturally sang songs to while away time. An ἐπιμάλιος φθῆ is preserved, Bergk *Poet. Lyr.* III. p. 673, ἔλει, μύλα, ἔλει· καὶ γὰρ Πιττακὸς ἔλει, μεγύλας Μυτιλήνας βασιλεύων — ὡσπερεῖς: quasim. Obs. that no finite verb can be supplied.

1360. τέττιγας: the cicadas only drank a little dew, acc. to ancient belief, and derived the rest of their pleasure from song. Cf. *Anacreont.* 43. 1 ff., μακαρίζομέν σε, τέττιξ, | θε τε δευδρέων ἐπ' ἄκρων | δλίγην δρόσον πεπωκώς | βασιλεὺς δῶς αειδεῖς. Plut. *Mor.* 660 f., ὦ ἀρεὶ καὶ δρόσφ καθάπερ οἱ τέττιγες σιτοβρέυνον.

1364. ἀλλά: at least, at any rate. Cf. 1369; *An.* 1598. Dem. *Olyn.* III. 33, ἐὰν οὖν ἀλλὰ νῦν γ' ἔτι ἀπαλλαγέντες τούτων τῶν θῶν ἐθελήσητε στρατεύεσθαι κτέ. — μυρρίνην: see on 1366.

1365. εἰπεν: this verb not rarely takes a pred. acc. of a partic. or an adj. Cf. Aesch. *Cho.* 682, τεθνεάτ' Ὁρεστην εἰπέ. Eum. 688, ταῦτην τοιαύ-

την εἰπον. Soph. *El.* 678, θανόντ' Ὁρέστην νῦν τε καὶ πάλαι λέγω. Xen. *Hell.* v. 2. 18, ἦν εἰρήκαμεν δύναμιν μεγάλην οδσαν. With the obj. omitted, as in our example, Eur. *Alc.* 142, καὶ ὥστα εἰπεῖν καὶ θανόνσαν ἔστι σοι. Soph. *El.* 890, ὡς η φρονούσαν ἡ μάραν λέγης.

1367. ψόφου: bombast. Cf. Ran. 492. Soph. *Aj.* 1116, τοῦ δὲ σοῦ ψόφου οὐκ ἀν στραφεῖν. — ἀξύνστατον: cf. Plut. *Mor.* 1014 b, ἀκοσμία ἦν ἀσύνστατον τὸ σωματικὸν ἔχουσα· τοῦτο δὲ ἀναρμοστής ψυχῆς οὐκ ἔχοντος λόγου. — στόμφακα: cf. *Vesp.* 721. Schol. Hermog. in Walz Rhett. viii. p. 963, 18, στομφάζειν ἔστι τὸ κομπάζειν καὶ ἀλαζονεύεσθαι. Greg. Cor. *ibid.* p. 1253, 18, μιμέται δὲ ποιητὴς διὰ τῶν στομφαστικῶν λέξεων τὸ σεμιδὲν τοῦ ἄκρως. — κρημνοποιόν: crag-composing, rugged. Cf. Eq. 628; Ran. 818 ff., 929, 940.

1368. ὀρέχεται: this verb prob. denotes convulsive struggle, such as is

1366 ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς·  
 ὅμως δὲ τὸν θυμὸν δακὼν ἔφην· σὺ δ' ἀλλὰ τούτων  
 1370 λέξον τι τῶν νεωτέρων, ἄττ' ἔστι τὰ σοφὰ ταῦτα.  
 ὁ δ' εὐθὺς ήσ' Εὔριπίδου ρῆστά των, ὡς ἐβίνει  
 ἀδελφός, ὀλεξίκακε, τὴν δύμομητρίαν ἀδελφήν.  
 κάγὼ οὐκέτ' ἔξηνεσχόμην· ἀλλ' εὐθὺς ἔξαράττω  
 πολλοῖς κακοῖς καισχροῖσι· καὶ τ' ἐντεῦθεν, οἷον εἰκός,  
 1375 ἔπος πρὸς ἔπος ἡρειδόμεσθ· εἰθ' οὗτος ἐπαναπηδᾷ,  
 καπεῖτ' ἔφλα με κάσπόδει κάπνιγε κάπετριβεν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

οὕκουν δικαίως, δοτις οὐκ Εύριπίδην ἐπαωεῖς  
 σοφώτατον;

## ΣΤΡΕΨΙΑΔΗΣ.

σοφώτατόν γ' ἐκεῖνον; ὦ—τί σ' εἴπω;  
 ἀλλ' αὐθις αὖ τυπτήσομαι.

seen in animals when slaughtered. Cf. Hom. *Il.* xxiii. 30. Opp. *H.* ii. 583, σφακέλῳ δέ οἱ θνῶν δρεχθεῖ κραδί. Ap. Rh. ii. 49, καὶ οἱ δρεχθεῖ θυμός.

1369. δακόν: cf. *Ran.* 43; *Vesp.* 1083.

1371. The reference is to Macareus and Canache in the *Atolos* of Eur. Cf. *Ov. Trist.* ii. 384, nobilis est Canache fratris amore sui. See on *Ran.* 850 and 1475.

1372. ὁ ἀλεξίκακε: sc. Ἀπολλον, who was appealed to by persons exposed to danger. Cf. *Av.* 61. Here it is the very name or thought of the crime that is terrible. In *Pax*, 422, ἀλεξίκακος is used of Hermes, but not in an excl. See on *Eg.* 1307. — δύμομητρίαν: a man was allowed to marry his half-sister (as in the case of Cimon and Elpinice), provided they had not a common mother, but actual instances

of such marriages were rare, and were not regarded with favor. Cf. Plut. *Them.* 32. [Andoc.] 4. 33.

1373. κάγδοι οὐκέτι: the synizesis of ω with ου- is not rare, esp. in ἐγδού(κ).

1375. ἡρειδόμεσθα: see on 558.

1376. ἔφλα: descriptive impf., *proceeded to pommel*, etc. Cf. Plut. 784.

1378. ὦ—τί σ' εἴπω: he cannot find a word adequate to the occasion. Cf. *Pax*, 520 ff. Dem. *De Cor.* 22, ὦ—τί δὲ εἰπών σέ τις ὁρθῶς προσέποι; Xen. *Hell.* ii. 3. 47, ἀποκαλεῖ κεθορνόν με, ὡς ἀμφοτέροις πειρώμενον ἀμρόττειν. δοτις δὲ μηδετέροις δρέσκει, τοῦτον— ὦ πρὸς τῶν θεῶν— τί ποτε καὶ καλέσαι χρή; In another sense, Verg. *Aen.* i. 327, ο—quam te memorem, virgo?

1379. τυπτήσομαι: fut. mid. with pass. signification. — ἀν: sc. τύπτοι.

## ΦΕΙΔΙΠΠΙΔΗΣ.

νὴ τὸν Δῖον, ἐν δίκῃ γ' ἄν.

## ΣΤΡΕΨΙΑΔΗΣ.

1380 καὶ πῶς δικαίως; ὅστις, ὥναί σχυντε, σ' ἔξέ θρεψα,  
αἰσθανόμενός σου πάντα τραυλίζοντος, ὃ τι νοοίης.  
εἰ μέν γε βρῦν εἴποις, ἐγὼ γνοὺς ἀν πιεῖν ἐπέσχον·  
μαμμᾶν δ' ἀν αἰτήσαντος ἡκόν σοι φέρων ἀν ἄρτον·  
κακκᾶν δ' ἀν οὐκ ἔφθης φράσαι, κάγὼ λαβὼν θύραζε  
1385 ἔξέ φερον ἀν καὶ προύσχόμην σε· σὺ δέ με νῦν ἀπάγ-

χων

Βοῶντα καὶ κεκραγόθ' ὅτι  
χεζητιώην, οὐκ ἔτλης  
ἔξω ἕσενεγκεῖν, ὃ μιαρέ,  
θύραζέ μ', ἀλλὰ πιγόμενος  
αὐτοῦ ἓποιησα κακκᾶν.

1390

ΧΟΡΟΣ.

(Ἀντιστροφή.)

οἶμαί γε τῶν νεωτέρων τὰς καρδίας  
πηδᾶν, ὃ τι λέξει.  
εἰ γὰρ τοιαῦτά γ' οὗτος ἔξειργασμένος  
λαλῶν ἀναπείσει,

1380. πῶς: qualifies the omitted verb, δικαίως being equiv. to ἐν δίκῃ. — ὥναί σχυντε, σ': see *Crit. Notes*.

1382. βρῦν: Bekk. *Anecd.* 31, 9, βρῦ, τὸ ὑποκόρισμα, δ' ἔστι λεγόμενον τοῖς παιδίοις σύμβολον τοῦ πιεῖν. — ἐπέσχον: cf. οἰνον ἐπισχόν, Hom. *Il.* ix. 480; *Od.* xvi. 444.

1384. φράσαι: the partic. is much more freq. than the inf. with φθένειν. GMT. 112, 2; H. 984. See *Crit. Notes*. — καὶ: parataxis, instead of hypotaxis with τρέψιν, is employed when φθάνειν is accompanied by οὐ, no

sooner . . ., than, etc. Cf. Xen. *Eg.* 5. 10, οὐ φθάνει ἔσαγόμενος δὲ ίππος καὶ εὐθὺς δροῖς ἔστι τοῖς ἀκαθάρτοις.

1385. προύσχόμην: held you out, — nurses' technical phrase. — ἀπάγχων: cf. *Av.* 1348, 1352. — με: see *Crit. Notes*.

1390. αὐτοῦ: often means on the spot (illico), just where one is.

1392. πηδᾶν: i.e. with anxious expectation, and hence followed by an indir. question. Cf. Plat. *Symp.* 215e, μᾶλλον η τῶν κορυβαντιώντων η τε καρδία πηδᾶ καὶ δάκρυα ἔχεῖται. Plut. *Mor.* 30 a, τοῦ μὲν (*"Ektoras"*)

1395 τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἀν  
ἀλλ' οὐδ' ἐρεβίνθου.

σὸν ἔργον, ὁ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά,  
πειθώ τινα ζητεῖν δόξεις λέγεν δίκαια.

ΦΕΙΔΙΠΠΙΔΗΣ.

ώς ἡδὺ κακοῖς πράγμασιν καὶ δεξιοῖς ὄμιλεω  
1400 καὶ τῶν καθεστώτων νόμων ὑπερφρονεῶν δύνασθαι.

ἔγω γὰρ ὅτε μὲν ἴππικῇ τὸν νοῦν μόνη προσεῖχον,  
οὐδὲ ἀν τρὶς εἰπεῖν ρήμαθ' οἶδε τὸν, πρὶν ἔξαμαρτεῖν.  
νυνὶ δ', ἐπειδὴ μ' οὐτοσὶ τούτων ἔπανσεν αὐτός,  
γνώματις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,  
1405 οἷμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν.

ΣΤΡΕΨΙΑΔΗΣ.

ἵππεν τοίνυν νὴ Δῆ, ὡς ἔμοιγε κρεῖττον ἔστιν

*κινδυνεύοντος* ἡ καρδία πηδᾷ. The const. exactly as in Cic. *Fam.* iii. 12. 8, *videtis sudare me iam dum-dum, quo modo et ea tuear quae mihi tuenda sunt et te non offendam.*

1396. *ἀλλ' οὐδὲ*: the neg. applies to the whole sent., — (not only not at a large price) *but not even for a pea would I purchase, etc.* The ellipsis had prob. faded from consciousness. Cf. Diphil. 58, *τὸ δεῖπνον ἀλλ' οὐδὲ αἷμ' ἔχει.* Dem. *De Fals. Leg.* 87, *ὑπὲρ δὲ Φωκέων ἡ Θεσπιάνη ἡ ἀν οὐτος ἀπήγγελλε πρὸς ὑμᾶς ἀλλ' οὐδὲ μικρόν (sc. ένεστι γεγραμμένον).* [Dem.] *Prooem.* 48, *τῶν ὑμετέρων ἀλλ' οὐδὲ τὸ σμικρότατον φροντίζουσιν.* For the general idea, cf. *Pax*, 1223, *οὐκ ἀν πραιάμην (τὰ λόφων) οὐδὲ ἀν ισχάδος μᾶς.* Plaut. *Mil.* ii. 3. 45, *non ego tuam empsim vitam vitiosa nuce.*

1397. *μοχλευτά*: cf. 568. This is prob. a parody on Eur. *Med.* 1317, *τι*

*τάσεις κινεῖς κάναμοχλεύεις πόλεις;* But Ar. at the same time uses *μοχλευτά* as a metaphor from *πέτρας μοχλεύειν* (*Plat. Com.* 87).

1398. *ὅπος δόξεις*: many read *δόξης*. On the use of the fut. indic. in final clauses, see *GMT.* 44, 1, n. 1, and 45, n. 8 with foot-note (*fin.*).

1402. *ἄν*: habitual. Cf. Soph. *Phil.* 295, *εἴτα πώρ άν οὐ παρῆν.* — *τρία*: cf. Pind. *Nem.* 7. 48, *τρία ἔπεια διαρκέσει.* Ter. *Phorm.* iv. 3. 38, *ut est ille bonus vir, tria non conmutabitis verba hodie inter vos.*

1403. *οὐροῦ*: i.e. Strepsiades. Phidippides is addressing the spectators. — *τούτων*: Schol., *τῶν κατὰ τὴν Ιππείκην.* For case, see H. 748; G. 174.

1406. *νὴ Δία*: see on 314. Cf. *Lys.* 95. Here a concession is offered by the inv., as is further indicated by *τοίνυν, well then.* *νὴ Δία* instead of *πρὸς Δίός* may be used also with the opt. of wish when it is not a formal prayer. Cf. *Ran.* 86.

ἴππων τρέφειν τέθριππον ἡ τυπτόμενον ἐπιτριβῆναι.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἐκεῖσε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,  
καὶ πρῶτ' ἐρήσομά σε τουτί· παῖδά μ' ὅντ' ἔτυπτες;

## ΣΤΡΕΨΙΑΔΗΣ.

1410 ἔγωγέ σ', εὐνοῶν γε καὶ κηδόμενος.

## ΦΕΙΔΙΠΠΙΔΗΣ.

εἰπὲ δή μοι·

οὐ κάμε σοὶ δίκαιον ἐστιν εὐνοοῦνθ' ὄμοιώς  
τύπτειν, ἐπειδήπερ τόδ' ἐστὸν εὔνοειν τὸ τύπτειν;  
πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῶν εἶναι,  
τοῦμὸν δὲ μῆ; καὶ μὴν ἔψυν ἐλεύθερός γε κἀγώ.

1415 κλάουσι παιδεῖς, πατέρα δ' οὐ κλάειν δοκεῖς;

φήγσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον εἶναι.

1407. Obs. the alliteration.—τρέφειν τέθριππον: cf. Hdt. vi. 125, 26, δ' Ἀλκμέων οὗτος (*sc.* δ' Μεγαλέος) οὗτος τεθριπποτρόφος ὁ Ολυμπιάδα ἀναιρέτας. The older Miltiades was οἰκεῖς τεθριπποτρόφος, Hdt. vi. 35, 4.

1408. μέτειμι: cf. Plat. Phaed. 88 d, λέγε, τῇ δὲ Σωκράτης μετήθει τὸν λόγον; Hdt. vii. 239, 1, ἀνειμι δὲ ἐκεῖσε τοῦ λόγου τῇ μοι τὸ πρότερον ἔξελιπτε.

1411. σοὶ εὐνούντα τύπτειν: when two verbs, which govern different cases, have a common obj., it is usually put in the case required by the nearer verb, unless the other is more important. When one verb is a partic. the rule still holds good, unless, indeed, there is a tendency to use the case required by the partic. Cf. Thuc. vi. 11, ἀνόητον ἐπὶ τοιούτους ιέναι, ὃν κρατήσας μὴ κατασχήσει τις. Plat. Lach. 187 a, τίνων ἡδη ἄλλων ἐπιμεληθέντες ἐπι φαύλων ἀγαθούς ἐποιήσατε; Dem. De Cor. 162, οὐσ σὺ

ζῶντας κολακεύων παρηκολούθεις. *Thesm.* 213, ἐμοὶ δὲ τι βούλει χρῶ λαβάν.

1415. In Eur. *Alc.* 891, in replying to the reproaches uttered by Admetus because his father Pheres had not died in his stead, the latter says, χαίρεις δρῶν φῶς, πατέρα δὲ οὐ χαίρειν δοκεῖς; Cf. *Thesm.* 194. The parody is rendered conspicuous by the trimeter inserted among the tetrameters. Some, however, propose to fill out the tetrameter by adding something, such as προσήκειν (Herwerden), or σὺ χρῆναι (Cobet). As the verse stands, δοκεῖς means *think it right*, just as δοκεῖ means *it seems right*. Cf. Aesch. *Ag.* 18, δταν δὲ δεῖσιν δοκῶ. Soph. *Ant.* 1102, καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεκαθέειν; In the parodied passage δοκεῖς means simply *think*.

1416. σύ: used because of the antithesis with ἔγώ in the next verse.—παιδός: cf. *Vesp.* 1297 f.—ἔργον: see on 1494.

ἔγω δέ γ' ἀντείποιμ' ἄν, ὡς δὶς παιδες οἱ γέροντες,  
εἰκός τε μᾶλλον τοὺς γέροντας ἡ νέους τι κλάειν,  
δσωπερ ἔξαμπαρτάνειν ἥττον δίκαιον αὐτούς.

## ΣΤΡΕΨΙΑΔΗΣ.

1420 ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκονν ἀνήρ ὁ τὸν νόμον τιθεὶς τότ' ἦν τὸ πρῶτον,  
ώσπερ σὺ κἀγώ, καὶ λέγων ἐπειθε τοὺς παλαιούς ;  
ἥττον τι δῆτ' ἔξεστι κάμοὶ καυὶν αὖ τὸ λοιπὸν  
θεῖναι νόμον τοὺς νιέσιν, τοὺς πατέρας ἀντιτύπτειν ;  
1425 ὅστας δὲ πληγὰς εἴχομεν πρὸ τὸν νόμον τεθῆναι,  
ἀφίεμεν καὶ δίδομεν αὐτοῖς προΐκα συγκεκόφθαι.  
σκέψαι δὲ τὸν ἀλεκτρυόνας καὶ τἄλλα τὰ βοτὰ ταυτί,

1417. δὶς παιδες: a common proverbial expression. Cf. Cratin. 35, δὴ δὲ ἀληθῆς δὲ λόγος, ὡς δὶς παιᾶς γέρων. Theopomp. Com. 69, δὶς παιδες οἱ γέροντες δρθῷ τῷ λόγῳ.

1418. εἰκός τε: continuation of subord. sent. introduced by ὡς. The latter part of the verse is corrupt. See Crit. Notes.

1420. Strepsiades is driven to the necessity of appealing to usage.

1421. νόμον: implied by νομίζεται. The two meanings of νόμος, custom and law, viz. that the father should not be beaten, are here intentionally confounded. — τιθεὶς: impf. partic., — δις τότε τὸ πρῶτον ἔτιθει. Cf. Lys. 1. 33, δι τὸν νόμον τιθεὶς θάνατον αὐτοῖς ἐποίησε τὴν ἡμίλαν. Dem. De Cor. 6, (οἱ νόμοι) οὐδὲ τιθεὶς ἔξαρχῆς ζόλων, κτέ. Aeschin. 1. 33, καὶ τί προσέταξε δι τιθεὶς τὸν νόμον; — τότε: i.e. on the occasion suggested by νομίζεται. Cf. 1215, 1361, 1456; Ran. 136. See on Eq. 483.

1425. εἴχομεν: πληγὰς ἔχειν is

equiv. to the pf. of πληγὰς λαμβάνειν. Cf. Polyb. xxxi. 7. 17, δι δῆμος δεῖται πάντων ὑμῶν ἰκανὰς ἔχων πληγὰς λήξαντας τῆς δργῆς διαλυθῆναι. In such cases πληγὴ denotes the result, stripe.

1427. In the iambic tetrameter the anapaest in the fourth place is very rare, except in prop. names (Ran. 912). Here it could be obviated by writing, with Bothe, ἀλέκτρος (see on 866); but this would be the only occurrence of this word in comedy outside of anapaestic metres. This objection is not very serious, as the word is not of freq. occurrence; and the Socratic lesson (cf. 866, 851) would in any case justify its use by Phidippides. Cratin. 41, δι δὲ ἡλίθιος ὕσπερ πρόβατον βῆ βῆ λέγων βαδίζει, is considered doubtful. — ταντὶ: οὗτοι does not always refer to things actually present, but often refers to something just mentioned, or otherwise made present to the mind. Cf. 424, 1473. Pherecr. 143. 20, ποῖος οὕτοι (just mentioned) δ

ώς τοὺς πατέρας ἀμύνεται· καίτοι τέ διαφέρουσιν  
ἡμῶν ἐκεῖνοι, πλὴν γ' ὅτι ψηφίσματ' οὐ γράφουσιν;

## ΣΤΡΕΨΙΑΔΗΣ.

1430 τέ δῆτ', ἐπειδὴ τοὺς ἀλεκτρυόνας ἄπαντα μιμεῖ,  
οὐκ ἐσθίεις καὶ τὴν κόπρον κάπὶ ξύλου καθεύδεις;

## ΦΕΙΔΙΠΠΙΔΗΣ.

οὐ ταῦτόν, δὲ τάν, ἐστίν, οὐδέ ἀν Σωκράτει δοκοίη.

## ΣΤΡΕΨΙΑΔΗΣ.

πρὸς ταῦτα μὴ τύπτ'. εἰ δὲ μή, σαυτόν ποτ' αἰτιάσει.

## ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ πῶς;

## ΣΤΡΕΨΙΑΔΗΣ.

ἐπεὶ σὲ μὲν δίκαιος εἰμ' ἔγὼ κολάζειν.

1435 σὺ δ', ἦν γένηται σοι, τὸν νιόν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἡν δὲ μὴ γένηται,  
μάτην ἐμοὶ κεκλαύσεται, σὺ δὲ ἔγχων τεθνήξεις.

Τμῆμα; Nicoph. 1, ταυτὶ τὰ πονήρ' ὅρνται. Similarly, τὰ τοιαυτὶ, Pax, 1280.

1428. πατέρας δμύνεται: cf. *An.* 1347 f. Schol. on Aesch. *Eum.* 861, μάχιμον γάρ τὸ δρονεὸν (δ ἀλεκτρυόν), τῶν τε ἀλλων ἥψαν τὸ συγγενὲς αἰδουμένων μάνος ὃν φείδεται.

1429. ψηφίσματα: see on 1018. Cf. *Eq.* 1388.

1431. ἐπὶ ξύλου: see *Crit. Notes*.

1432. Phidippides, in turn, is greatly perplexed, and appeals to (hypothetical) authority, just as Strepsiades had appealed to usage (1420).

1433. πρὸς ταῦτα: see on 990. He refers to such arguments as he has used.—εἰ δὲ μή: otherwise, merely

reversing in cond. form what precedes, whether it be affirmative or neg. GMT. 52, 1, n. 2. Cf. *Ran.* 625; *Vesp.* 435; *An.* 138; *Pax*, 384. Xen. *Anab.* iv. 3. 6, οὐτὶ ἐν τῷ θδατὶ τὰ θπλα ἡνίκειν. εἰ δὲ μή, ἤπαξεν δὲ ποταμός.

1436. ἔγχων: Schol., καταγελάσας. Cf. *Eq.* 1313; *Vesp.* 721, 1007; *Ach.* 221, etc. —τεθνήξεις: the Att. writers prob. used only the act. form of τεθνήξω and ἐστήξω, but in late writers the mid. became common. Cf. Luc. *Solec.* 7, ἀττικίζοντος δέ τινος καὶ τεθνήξει εἰπόντος ἐπὶ τοῦ τρίτου (in the third person). See *Crit. Notes*. These forms are, in fact, simple futs, formed as if from τεθνήκω, ἐστήκω.

## ΣΤΡΕΨΙΑΔΗΣ.

έμοὶ μέν, ὀνδρες ἥλικες, δοκεῖ λέγειν δίκαια,  
κάμοιγε συγχωρέω δοκεῖ τούτοισι τάπιεική.  
κλάειν γὰρ ἡμᾶς εὐκός ἔστ', ἦν μὴ δίκαια δρῶμεν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

1440 σκέψαι δὲ χάτέραν ἔτι γνώμην.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀπὸ γὰρ ὀλοῦμαι.

## ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ μὴν ἵσως γ' οὐκ ἀχθέσει παθὼν ἀ νῦν πέπονθας.

## ΣΤΡΕΨΙΑΔΗΣ.

πῶς δή; δίδαξον γάρ, τί μ' ἐκ τούτων ἐπωφελήσεις.

## ΦΕΙΔΙΠΠΙΔΗΣ.

τὴν μητέρ' ὕσπερ καὶ σὲ τυπτήσω.

## ΣΤΡΕΨΙΑΔΗΣ.

τί φῆς, τί φῆς σύ;  
τοῦθ' ἔτερον αὖ μεῖζον κακόν.

## ΦΕΙΔΙΠΠΙΔΗΣ.

1445           λόγον σε νικήσω λέγων,  
τὴν μητέρ' ὡς τύπτειν χρεών;

1437. ἥλικες : among the spectators.

1440. ἀπὸ γὰρ ὀλοῦμαι : see on 792.

1443. τί φῆς : see on 235.

1446. Eur. *Or.* 552 ff. and Aesch. *Eum.* 658 ff. seem to teach that the mother had lower claims to honor than the father; but the circumstances

in both cases are such that no inference can be drawn as to the general view of those poets on the subject. Socrates, however, held obedience and filial affection towards even a putulant mother most sacred. Cf. Xen. *Mem.* ii. 2. — ἄσ : this clause is the obj. of νικήσω. See on 99.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δ' ἄλλο γ' ἥ, ταῦτ' ἦν ποιῆσ,  
οὐδέν σε κωλύσει σεαυ-  
τὸν ἐμβαλεῖν ἐς τὸ βάραθρον  
1450 μετὰ Σωκράτους  
καὶ τὸν λόγον τὸν ἥττω.  
ταυτὶ δι' ὑμᾶς, ὡ Νεφέλαι, πέπονθ' ἔγώ,  
ὑμῖν ἀναθεὶς ἅπαντα τάμα πράγματα.

## ΧΟΡΟΣ.

αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,  
1455 στρέψας σεαυτὸν εἰς πονηρὰ πράγματα.

## ΣΤΡΕΨΙΑΔΗΣ.

τί δῆτα ταῦτ' οὐ μοι τότ' ἡγορεύετε,  
ἄλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;

1447. τί δ' ἄλλο γ' ἥ: analogous to ἄλλο τι ἥ; we may supply the proper form of γίγνεσθαι or ποιεῖν; but the explanation offered for διη τι, 755, applies also here. See on 1192. In 1495 and *Ran.* 198, ποιῶ is clearly understood.—ταῦτ' ἦν: an emphatic word is sometimes placed before a conj. which regularly begins a clause. Cf. Theopomp. Com. 59. 5, ταῦτ' ἦν ποιῆσ, ρέων ἔσει τὴν οὐσίαν.

1449. τὸ βάραθρον: the *Barathrum* was a large, cavernous cleft in the earth at the north-west base of the Hill of the Nymphs, on which the observatory now stands. At the present day it is not very deep, the distance from the top of the cleft proper to the bottom being only some 80 feet. Acc. to ancient commentators, criminals were sometimes executed by being cast into it; but it is likely

that in most supposed instances merely their remains were cast in after the execution. In special cases men were thrown into it alive. Cf. Hdt. vii. 133. 4, οἱ μὲν ('Αθηναῖοι) τὸν αἰτέοντας ἐς τὸ βάραθρον, οἱ δὲ (Ξαρπίται) ἐς φρέαρ ἐμβαλόντες ἐκέλευν γῆν τε καὶ θδωρ ἐς τούτων φέρειν παρὰ βασιλέα (Δαρείον). Plat. *Gorg.* 516 e. Xen. *Hell.* i. 7. 20 (where a φύσισμα prescribes the punishment); ibid. 34. *Ran.* 574; *Eg.* 1362; *Plut.* 431, 1100.

1453. διαθέσ: entrusting. Cf. *Av.* 546. Thuc. viii. 82. 1, οἱ δὲ στρατηγὸν αἴτιν (sc. Ἀλκιβιδην) εἶλοντο καὶ τὰ πράγματα πάντα ἀνετίθεσαν. Plut. *Per.* 82, τῆς πόλεως ἐκείνῳ μάνφ ἀναθείσης ἀντῆγ. 1453. στρέψας: possibly a play on his name.

1458. τότε: Schol., οτε τὴν ἀρχὴν προσῆλθεν ὑμῖν.

## ΧΟΡΟΣ.

ἡμεῖς ποιοῦμεν ταῦθ' ἐκάστοθ' ὅντιν' ἀν  
γνῶμεν πονηρῶν ὅντ' ἔραστὴν πραγμάτων,  
1460 ἔως ἀν αὐτὸν ἐμβάλωμεν εἰς κακόν,  
ὅπως ἀν εἰδῆ τοὺς θεοὺς δεδοικέναι.

## ΣΤΡΕΨΙΑΔΗΣ.

οἵμοι, πονηρά γ', ὡς Νεφέλαι, δίκαια δέ.  
οὐ γάρ μ' ἐχρῆν τὰ χρήματα ἀδανεισάμην  
ἀποστερεῦν. νῦν οὖν ὅπως, ὡς φίλτατε,  
1465 τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτην  
ἀπολεῖς μετελθών, οἱ σὲ κᾶμ' ἐξηπάτων.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οὐκ ἀν ἀδικήσαιμι τοὺς διδασκάλους.

## ΣΤΡΕΨΙΑΔΗΣ.

ναὶ ναί, καταιδέσθητι πατρῶον Δία.

## ΦΕΙΔΙΠΠΙΔΗΣ.

ἰδού γε Δία πατρῶον· ὡς ἀρχαῖος εἶ.

1458. Cf. Aesch. *Pers.* 742, ἀλλ' ὅταν σπεῦδῃ τις αἴρεις, χῶθεδις ξυνάπτεται.—On the sudden change in the attitude of the Chorus, see Introd. § 23.—ὅντιν' ἀν : the antec. is the pers. obj. of ποιοῦμεν. See *Crit. Notes*.

1464. ὅπως: see on 824.—ὦ φΩτατε: addressed to Phidippides.

1466. μετελθών: *pursuing with vengeance.* Cf. Eur. *Bacch.* 345, τῆς σῆς δ' ἄγοις τήνδε τὸν διδάσκαλον | δίκην μέτειμι. Freq. in this sense in Aesch. and Eur., and found also in Aeschin., Antiph., and other prose authors, but not elsewhere in comedy.

1467. Phidippides recalls his father's reproof, 871.

1468. πατρῶον: the ὡ in πατρῶον indicates that this is a parody. See on 320. Plat. *Euthyd.* 302 c d states expressly that Ζεὺς was worshipped as πατρῶος among several other Hellenic peoples, but not among the Athenians or any other people of the Ionian race. Acc. to Porson, the tragedians attempted to make amends by popularizing the epithet at Athens; but Lobeck calls attention to the fact that they use it only in reference to heroes descended from Zeus. Cf. Aesch. *Frg.* 146. Soph. *Tr.* 288, 753. Eur. *El.* 671.—Strepsiades takes the word as meaning *protector of fathers.*

1469. See on 818. Cf. 872.

1470 Ζεὺς γάρ τις ἔστι;

ΣΤΡΕΨΙΑΔΗΣ.

ἔστιν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκέτ' ἔστ' ἐπεὶ

Δῆνος βασιλεύει τὸν Δᾶρι ἔξεληλακώς.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἔξελήλακ', ἀλλ' ἐγὼ τοῦτ' φόμην  
διὰ τουτού τὸν Δῆνον. οἵμοι δεῖλαιος,  
[ὅτε καὶ σὲ χυτρεοῦν ὅντα θεὸν ἡγησάμην.]

ΦΕΙΔΙΠΠΙΔΗΣ.

1475 ἐνταῦθα σαντῷ παραφρόνει καὶ φληνάφα.

ΣΤΡΕΨΙΑΔΗΣ.

οἵμοι παρανοίας· ὡς ἐμαινόμην ἄρα,  
ὅτ' ἔξεβαλλον τοὺς θεοὺς διὰ Σωκράτην.  
ἀλλ', ὡς φίλ' Ἐρμῆ, μηδαμῶς θύμαινέ μοι,

1471. 828 repeated ironically.

1472. *τοῦτο*: see *Crit. Notes*.

1473. *τοντού*: Socrates. *ou* is shortened as in 653.—*ΣεΩλος*: in this word *ou*, though sometimes long (12, 709, 1504) is often shortened, esp. in *οἴμοι δεῖλαιος*. Cf. *Av.* 900; *Vesp.* 40, 165, 202, 1150, etc. This shortening sometimes occurs in Soph. and Eur. Diphthongs in some other words are occasionally shortened before another vowel, esp. in comedy. Cf. *Pax*, 1111 *οἴρε τε*, 1213 *ἐκεινού*, 1280 *τοιαντί*; *Vesp.* 1369 *ποίαν*; and rarer cases, *Eg.* 479 f. *Βοιωτῶν* and *Βοιωτοῖς*; *Vesp.* 282, *φιλαθήμανος*; *Lys.* 247, *οἴει*. Polyzel. 11. 3, *'Αθηγαῖων*. See also on 1048.

1474. *ἄτε*: see on 7.—This verse

was prob. interpolated by some one who found *τοντού* in 1473 (see *Crit. Notes*) and referred it to an object present on the stage representing *Δῆνος*. There could not be any representation of the sort, because the god *Δῆνος* was not a fiction of the Socratics, but a misconception on the part of Strepsiades. Moreover, had there been such an earthenware object at the schoolhouse, it would have been mentioned at 200 ff.

1475. *σαντῷ*: αὐτὸς κατὰ σαντόν.

1477. *ἔξεβαλλον*: for the use of the impf. see on *προσείθει*, 63.

1478. We must imagine a statue of Hermes near the house of Strepsiades on the stage. To the mouth of this statue he applies his ear as if

μηδέ μ' ἐπιτρίψῃς, ἀλλὰ συγγνώμην ἔχε  
 1480 ἐμοῦ παρανοήσαντος ἀδολεσχίᾳ.  
 καὶ μοι γενοῦ ἔνυμβουλος, εἴτ' αὐτοὺς γραφὴν  
 διωκάθω γραψάμενος, εἴθ' ὁ τι σοι δοκεῖ.  
 ὅρθως παρανεῖς οὐκ ἔων δικορραφεῖν,  
 ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν  
 1485 τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ω Ξανθία,  
 κλίμακα λαβὼν ἔξελθε καὶ σμωύην φέρων,  
 κἀπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον  
 τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,  
 ἔως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν.  
 1490 ἐμοὶ δὲ δᾶδ' ἐνεγκάτω τις ἡμμένην,  
 κάγω τιν' αὐτῶν τήμερον δοῦναι δίκην

to receive advice. Similarly in *Pax*, 658 ff., Hermes himself converses with the statue of Peace. See on 88.

1482. **διωκάθω**: subjv., the indir. question being at the same time a *deliberative* one. See on 87.—**δ τι**: he might have said *εἴτε διωκάθω, εἴτε τι*, in which *τι* takes the place of a verb in the subjv.; but instead of *τι* he said *δ τι σοι δοκεῖ*, in which the deliberative subjv. could not be used, as this is an ordinary relative clause, *whatever you choose*.

1483. He pretends to have received a divine commission to do—what he has made up his mind to do.—**δικορραφεῖν**: i.e. to act the **δικορράφος** (*δικη, a suit, and δέπτειν, stitch, patch up, plot*). Cf. *Av.* 1435. *Apollod.* 13. 12f., *ψεύδετ', ἐπιορκεῖ, μαρτυρεῖ, δικορραφεῖ, κλέπτει, τελωνεῖ*.

1484. **ἐμπιμπράναι**: “Attici ἐμπιμπράναι dicebant et ἐμπιμπλασθαι, quae formae ubique invitatis libris restituendae sunt, metro saepe iubente, semper

permittente: nam a Graeculis  
 deum fictae sunt formae  
 ἐμπίπρημι et ἐμπίπλαμαι.” Cobet. Cf.  
*Thesem.* 740, *ἐμπιμπρατε;* *Lys.* 311, *ἐμ-*  
*πιμπράναι;* *Ach.* 447, *ἐμπιμπλαμαι*. It  
 should be remembered that *πλ* and *πρ*  
 never make position in Ar., and that  
*i* in the reduplication of the pres.  
 stem is short.

1485. **ἀδολεσχῶν**: the usual epithet employed in stigmatizing the philosophers. Cf. *Frg.* 418. *Eupol.* 311. *Plat. Phaed.* 70 c.—**Ξανθία**: Xanthias is a slave of Strepsiades. The name, like the Lat. *Davos*, is well-nigh common instead of proper.—Strepsiades does not trouble himself now about the gender. Cf. 690 ff.

1488. The chopping is needless, unless it is meant as a preparation for successful burning.

1489. Cf. *Ach.* 511, *σείσας ἄπασις*  
*ἐμβάλοι τὰς οἰκίας*.

1491. **τινά**: the same use that ordinarily may be rendered *many a one*; here *a few*.

ἐμοὶ ποιήσω, κεὶ σφόδρ' εῖσ' ἀλαζόνες.

ΜΑΘΗΤΗΣ Α.

ἰοὺ οὐ.

ΣΤΡΕΨΙΑΔΗΣ.

σὸν ἔργον, ὃ δάσ, οὐναι πολλὴν φλόγα.

ΜΑΘΗΤΗΣ Α.

1495 ἄνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

ὅ τι ποιῶ; τί δ' ἄλλο γ' ή  
διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΤΗΣ Β.

οἵμοι, τίς ήμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤΡΕΨΙΑΔΗΣ.

ἔκεινος, οὐπερ θοιμάτιον εἰλήφατε.

ΜΑΘΗΤΗΣ Β.

ἀπολεῖς, ἀπολεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' αὐτὸ γάρ καὶ βούλομαι,  
1500 ήν ή σμινή μοι μὴ προδῷ τὰς ἐλπίδας,  
η 'γὰ πρότερον πως ἐκτραχηλισθῶ πεσών.

ΞΩΚΡΑΤΗΣ.

οὗτος, τί ποιεῖς ἐτεόν, οὐπὶ τοῦ τέγους;

1492. ποιήσω: —. See on 1046.  
— ἀλαζόνες: see on 102.

1493. The rôles of the pupils, being unimportant, are not played by regular actors, but are provided for by a παραχορῆγμα (the part of a secondary chorus or of additional actors).

1494. σὸν ἔργον: cf. 1345, 1397,  
1416; Ran. 590; Lys. 839; Eccl. 514;

*Thesm.* 1172. With following imv,  
*Av.* 802; *Thesm.* 1208, σὸν ἔργον, φεῦγε.  
In addressing lifeless things, as here,  
*Lys.* 315 δ χύτρα, 381 δ χελφε.

1496. διαλεπτολογοῦμαι: a comic combination or fusion of διαλέγεσθαι with λεπτολογεῖν (320). He refers to cutting the rafters into splinters.

1498. θοιμάτιον: cf. 497, 856.

## ΣΤΡΕΨΙΑΔΗΣ.

ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

## ΣΩΚΡΑΤΗΣ.

οἵμοι τάλας, δεῖλαιος ἀποπνιγήσομαι.

## ΜΑΘΗΤΗΣ.

1505 ἔγώ δὲ κακοδαίμων γε κατακαυθήσομαι.

## ΣΤΡΕΨΙΑΔΗΣ.

τί γὰρ παθόντες τοὺς θεοὺς ὑβρίζετε  
καὶ τῆς σελήνης ἐσκοπεῖσθε τὴν ἔδραν;  
δίωκε, βάλλε, παῖε, πολλῶν εἴνεκα,  
μάλιστα δὲ εἰδώς, τοὺς θεοὺς ὡς ἡδίκουν.

## ΧΟΡΟΣ.

1510 ἡγεῖσθ' ἔξω· κεχόρευται γὰρ μετρίως τό γε τήμερον  
ἡμῖν.

1503. This verse is 225 repeated in triumphant mockery.

1507. τὴν ἔδραν: *the seat* (*i.e. position*). Cf. 171. Arist. *Mund.* 2. 7, *τῶν* ἄστρων *τὰ μὲν ἀντανή τῷ σύμπαντι οὐρανῷ συμπειστρέφονται, τὰς αὖτας ἔχοντα ἔδρας, τὰ δὲ πλανητὰ, κτέ.* Hdt. iii. 37. 7, δῆλος ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἔδρην ἀφανῆς ἦν. Eur. *Iph.* T. 194, ἀλλάξας δὲ ἐξ ἔδρας ἵερδος δημού ἀνγάσ (ἔστρεψεν) ἀλιος. Strepsiades may have in mind the other meaning of ἔδρα, *seat*. Cf. *Thesm.* 133, *ὑπὸ τὴν ἔδραν αὐτὴν ὑπῆλθε γάργαλος* (*tūlla-*

*tion*). Hipp. *Aēr.* p. 527, *αἰμορροΐδες ἐν τῇ ἔδρῃ.* In this case *σελήνη* would be personified, and *ἐσκοπεῖσθε* would mean *looked at*.

1508 f. Here we have what may be called the “text” or theme of the play, a concise statement of the motive of the poet in writing it. These two verses are, of course, addressed in form to Xanthias.

1510. Cf. *Thesm.* 1218 (end of the play), ἀλλὰ πέπαισται μετρίως ἡμῖν. — The verse is recited by the Coryphaeus.

## METRES AND RHYTHMS.

Most of the characters employed in the following pages are explained in the grammars: H. 1067; 1069; 1070. G. 285, 1; 286, 1-4; 287, 4. See S. 11, 3; 9, 1; 13, 2 and 3; 15, 1. For convenient reference, however, they are given here:—

- $\cup$  = eighth-note , one normal short syllable (*mora*).
- $\omega$  = two sixteenth-notes , two short syllables as one *mora*.
- $>$  = , an irrational syllable.
- $=$  quarter-note , one normal long syllable (two *mora*e).
- $\sim$  =  .  = , found only in the cyclic dactyl,  $\sim \cup$ .
- $\sqcup$  =  note , triseme syllable (three *mora*e).
- $\sqcap$  =  half-note , tetraseme syllable (four *mora*e).
- $\wedge$ , a pause equal to one short syllable (*mora*).
- $\overline{\wedge}$ , a pause equal to one long syllable (two *mora*e).

As speech is made up of syllables, words, grammatical sentences, and grammatical periods, so rhythm is made up of notes, measures, rhythmical sentences, and rhythmical periods. In the metrical schemes the end of a rhythmical sentence (*κῶλον*) is marked by  $\parallel$ , and the end of a period by  $\|$ . In the text a dot is placed under the first letter of a rhythmical sentence beginning *within* a lyric verse. A comma in the scheme (as  $\sim$ ,  $\cup$ ) marks caesura. H. 1081. G. 288. S. 19, 2, III.

## RECITATIVE RHYTHMS.

The recitative rhythms of the *Clouds* are either in  $\frac{2}{4}$  time (iambic, trochaic, and logaoedic), or in  $\frac{4}{4}$  time (anapaestic). H. 1068. G. 285. S. 8, 1; 8, 2, V. and II.

I. RHYTHMS IN  $\frac{2}{3}$  TIME.

When the number of feet in a verse is even, the measure or unit is the dipody. H. 1072. G. 289, 2. The stronger ictus falls on the first foot of each dipody, and the second foot may be irrational:  $\text{—} \cup \text{—} \check{\sigma}$ . H. 1082; 1070. G. 290. S. 10, VII.; 13, 2. Except in systems or series, the last syllable is *anceps*. H. 1074. G. 286, 5. S. 19, 2, I., 3.

1. **IAMBIC.** When the verse begins with the *āporis* (syllable without ictus, often called *thesis*), the rhythm is called iambic, although it is more scientifically considered trochaic with anacrusis:  $\check{\sigma} : \text{—} \cup \text{—} \check{\sigma}$ .

H. 1079; 1088. G. 285, 4; 292. S. 7, 5 and 6.

**Trimeter.** The iambic trimeter is composed of three iambic dipodies. The comic poets often disregard the caesura in the third or the fourth foot, which is observed carefully in the fully developed tragedy. If the verse be read with anacrusis, the rhythm becomes trochaic (rendered more lively by the anacrusis), and the verse is catalectic. The various resolutions and substitutions admissible in comedy are indicated by the following scheme:—

$\check{\sigma} : \text{—} \cup \text{—} \check{\sigma}$		$\text{—} \cup \text{—} \check{\sigma}$		$\text{—} \cup \text{—} \wedge$	
$\text{w} : \text{—} \cup \text{—} \cup$		$\text{—} \cup \text{—} \cup$			
$: \cup \cup \cup \cup \check{\sigma}$		$\cup \cup \cup \cup \check{\sigma}$		$\cup \cup \cup$	

The combinations growing out of this scheme were determined rather by taste than by any fixed rules. Such combinations as  $\text{w} : \cup \cup \cup$  would be for the most part avoided.

H. 1091–1093. G. 293, 4. S. 9; 16.

Verses 1–262,<sup>1</sup> 478–509, 627–629, 709 f., 723–803, 814–888, 1085–1088, 1105–1112, 1131–1153, 1171–1205, 1214–1302,<sup>2</sup> 1321–1344,<sup>3</sup> 1452–1509.

**Tetrameter.** The iambic tetrameter catalectic, used chiefly in frivolous dialogue, is composed of two sentences,—a tetrapody or dimeter and a “falling” dimeter. There is usually caesura

<sup>1</sup> Including two monometers (1 and 222), used in exclamation and address.

<sup>2</sup> Including a monometer (1233). See note. Verse 1259 stands *extra*

*metrum*, and was perhaps recited: —  $\cup : \text{—} | \text{—} | \text{—} \wedge$  ||.  $\text{—} \wedge$  following is also *extra metrum*. See notes.

<sup>3</sup> Introduced by a monometer (1321) in exclamation.

between the sentences. With anacrusis and trochaic movement the scheme is :—

˘ : — ˘ — ˘ | — ˘ — ˘ || — ˘ — ˘ | ˘ — ˘ ||

The resolutions and substitutions are like those of the trimeter.

H. 1095. G. 293, 3. S. 11, 6, I., 3.

Verses 1034–1084, 1113 f.<sup>1</sup>, 1353–1385, 1399–1444.

*System.* The iambic system or series is a period of indefinite length (a hypermetron). The sentences forming it are dimeters, with occasionally a monometer, the last sentence always being a “falling” dimeter. The last syllable of each sentence is treated metrically as if it were *within* a sentence.

H. 1098. G. 298, n.

Verses 1089–1104,<sup>2</sup> 1386–1390, 1445–1451.

2. TROCHAIC. This rhythm is without anacrusis, and is the fundamental rhythm in  $\frac{2}{3}$  time. See above.

H. 1082. G. 290.

*Tetrameter.* The trochaic tetrameter catalectic is composed of two tetrapodies (sentences of two dipodies each), always with diaeresis in tragedy and generally in comedy. The resolutions and substitutions allowed in comedy are like those of the iambic trimeter.

H. 1083. G. 291, 2. S. 26, 3, II.; 19, 2, II.

Verses 575–594, 607–626, 1115–1130.

3. LOGAOEDIC. This rhythm consists of trochees and cyclic dactyls (˘ ˘) so combined that the dactyls may precede or fall between trochees; but trochees never fall between dactyls.

H. 1108–1110. G. 299. S. 13.

*Eupolidean.* This verse, used by the comic poets in the parabasis, consists of two sentences,— a third Glyconic and a trochaic tetrapody. Each sentence, however, begins with a basis :—

— ˘ | — ˘ | ˘ ˘ | — ˘ || — ˘ | — ˘ | ˘ ˘ | — ˘ ||  
 — > | — >  
 ˘ — | ˘ —  
 ˘ ˘ ˘ | ˘ ˘ ˘

H. 1115 d. G. 300, 7. S. 26, 3, VIII.; 27, 2.

Verses 518–562.

<sup>1</sup> Syncopated: > : — ˘ — > | — ˘ — || — ˘ ˘ ˘ | — ˘ ||.

<sup>2</sup> Closing the antisyntagma. See p. 241.

## II. RHYTHM IN $\frac{2}{4}$ TIME.

**ANAPAESTIC.** In this rhythm the measure or unit is usually the dipody. The anapaest  $\text{u u } \acute{\text{l}}$  is frequently replaced by  $\text{— } \acute{\text{l}}$  or  $\text{— } \acute{\text{c}} \text{ u}$ , very rarely by  $\text{u u } \acute{\text{c}} \text{ u}$ . The rhythm is treated as dactylic with anacrusis. H. 1103. G. 296. S. 8, 2, II.; 7, 5; 10, II.; 31.

*Tetrameter.* The anapaestic tetrameter catalectic consists of two sentences,—a dimeter and an incomplete dimeter (paroemiac), with caesura between them.

H. 1107. G. 297, 4. S. 26, 3, XII.; 31, 3, II.

Verses 263–274, 291–297, 314–438, 476 f., 959–1008, 1510.

*System.* The anapaestic system or series, used as a march, is a period of indefinite length (a hypermetron). The sentences forming it are dimeters, with occasionally a monometer. It always ends with a paroemiac verse (incomplete dimeter), which is often preceded by a monometer. According to some authorities, each monometer is followed by a pause equal to a dipody. Every rhythmic sentence ends with the end of a word, which may suffer elision; but *syllaba anceps* and hiatus are not allowed.

H. 1105. G. 298. S. 31, 3, III.; 11, 6, II.

Verses 439–456, 889–948,<sup>1</sup> 1009–1023.<sup>2</sup>

NOTE. Verse 707, an exclamation, is, in form, two creticas,  $\underline{\text{—}} \cup \text{—} | \underline{\text{—}} \cup \text{—} \parallel$ . Verse 708 is, in form, two bacchii,  $\cup : \underline{\text{—}} \cup \text{—} | \underline{\text{—}} \cup \text{—} \wedge \parallel$ . These are in  $\frac{2}{3}$  rhythm. H. 1119. G. 301, 3 and 4. S. 10, IX. and X.

## LYRIC RHYTHMS.

## I. The parodus (*πάροδος*), 275–290 = 298–313.

<sup>1</sup> The longest anapaestic system extant, forming an introduction to the syntagma which follows. At the end of 892 there is apparent hiatus (between two speakers).

(between two speakers).  
² Closing the syntagma. See p. 241.

III.  $\underline{\infty} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} ||$   
 $\underline{\infty} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} ||$

IV.  $\underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} | \square | - \overline{\Lambda} || \quad 10$   
 $\underline{\sim\sim} | \square | \square | - \overline{\Lambda} ||$

V.  $\underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} ||$   
 $\underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} | \underline{\sim\sim} ||$   
 $- : \underline{\sim\sim} | \underline{\sim\sim} | \square | - \overline{\Lambda} ||$

This *πάροδος*, or entrance ode of the Chorus, is composed of a strophe and an antistrophe, each containing five periods (indicated in the scheme by Roman numerals) in dactylic rhythm. Each period is continuous (like a series), so that at the end of the final sentences the laws of quantity that apply *within* a verse are observed; and even when a *period* ends with a dactyl the last syllable is short. In verses 275 and 298 the apparent hiatus is justified by the pause; in verse 304 *-ται* is shortened by partial elision. On the *πάροδος*, see S. 33, 4, I.; on the strophe and antistrophe, with their metrical correspondence, S. 32 and 33, especially 32, 7 and 33, 1, II.; on the period, S. 24; and on final pauses (*κατάληξις*), S. 9, 1.

## II. Κομμός, 457-475.

I.  $\underline{\sim} | \underline{\sim} | \underline{\sim} | \underline{\sim} ||$   
 $\underline{\sim} | \underline{\sim} | \underline{\sim} | \underline{\sim} | \underline{\sim} | - \wedge ||$   
 $\underline{\sim} | \underline{\sim} | \underline{\sim} | \underline{\sim} | \underline{\sim} | \square | - \wedge ||$   
 $\underline{\sim} | \underline{\sim} | \square | - \wedge |$

II.  $\sim : \underline{\sim} | \underline{>} | \sim \sim | \sim \sim | \underline{\sim} | - \wedge || \quad 5$   
 $> : \sim \sim | \sim \sim | \underline{>} | \underline{\sim} | \square | - \wedge ||$   
 $\sim \sim | \sim \sim | \underline{\sim} | \underline{\sim} | \underline{\sim} | - \wedge ||$

III.  $\sim \sim | \underline{>} | \sim \sim | \sim \sim | \sim \sim | \underline{\sim} | \square | - \wedge ||$   
 $\sim \sim | \sim \sim | \square | \square | \sim \sim | \sim \sim | \square | - \wedge ||$

IV.  $\sim \sim | \sim \sim | \underline{>} | \underline{\sim} | \square | - \wedge || \quad 10$   
 $\sim \sim | \sim \sim | \underline{>} | \sim \sim | \sim \sim | - \wedge ||$

The *κομμός* is an ode of which parts are sung alternately by the Chorus and an actor. S. 33, 4, V. In the present instance, the first period being in *pure* trochaic rhythm, the dactyls in the

third sentence are trochaic ( $\underline{\text{—}}\omega$ ,  $\text{J}\text{E}$ ) rather than cyclic. S. 15.  
The remaining periods are logaoedic. H. 1108–1110. G. 299.  
S. 13.

III. Κομμάτιον, 510-517. 510 f., an anapaestic system. See note.  
512-517 are as follows:—

~ ~ | - ~ | - ~ | L = ~ ~ | - ~ | L | - A ||  
~ ~ | L | ~ ~ | - A ||  
~ ~ | - ~ | L | - > || - ~ | - > | - ~ | - A ||  
~ ~ | - ~ | L | - A ||

The *κομάτιον* is the opening of the parabasis, for the subdivisions of which see the notes and Introd., p. 13. Here the lyric portion is logaoedic.

#### IV. The ὁδή and ἀντωδή of the parabasis, 563–574 = 595–606.

I. ~ u | \_ u | \_ u | \_ A ||  
  ~ u | \_ u | \_ u | \_ A ||  
  ~ u | \_ u | L | \_ A ||

II. ~ u | \_ u | \_ u | L | ~ u | \_ A ||  
  ~ u | \_ u | \_ u | L || ~ u | \_ u | L | \_ A || 5  
  ~ u | ~ u | ~ u | ~ u | \_ u | \_ A ||  
  ~ u | ~ u | ~ u | \_ u ||

III. > : - u | L | ~ u | L | \_ > | \_ > | ~ u | \_ A ||  
  - z | ~ u | \_ u | L | \_ > | ~ u | L | \_ A ||

The rhythm is logaoedic.

## V. Choric odes, 700–706 = 804–813.

I. > : - u | L | ~ u | L | ~ u | - u | L | - A ||

II. u : - u | L | - A ||  
 u : ~ u | ~ u | - u | - A ||  
 u : - u | L | - A ||

III. S : - u | ~ u | - u | L | ~ u | - u | - u | - A || 5  
 ~ u | L | ~ u | L | ~ u | - A ||  
 \* : - u | - u | - u | L | ~ u | - u | L | - A ||

The rhythm is logaoedic with anacrusis.

The last three sentences are wanting in the strophe.

## VI. Choric odes, 949–958 = 1024–1033.

> : — u | L | ~ u | L || ~ u | — u | L | — A ||  
 ɔ : — u | L | ~ u | L || ~ u | — u | L | — A ||  
 ɔ : ɔ u | L | — u | — ɔ || L | — u | — u | — A ||  
 — u | L | ~ u | L || ~ u | L | — u | — A ||  
 — u | — u | — u | L || — u | — u | L | — A ] 5

The rhythm is like that of V.

The antistrophe is corrupt, so that the third and fourth lines of this scheme do not suit it. Schmidt emends as follows:—

εὐδαιμόνες δ' ἡσαν [οὖν] οἱ ζῶντες [τὸ πρὸν] ἐπὶ  
 τῶν προτέρων· πρὸς δὲ τάδ', ω κομψοπρεπῆ μοῦσαν ἔχων,—

Verses 949–1023 form a syntagma, with verses 1024–1104 as antisyntagma. The syntagma is a formal discussion of a set topic. After a lyric ode, the leader of the Chorus in two ana-paestic or iambic tetrameters calls upon one of the speakers to begin. A dialogue in the same metre follows, closing with a system in the same rhythm. This is generally followed by an antisyntagma, in which the antistrophe corresponds metrically with the strophe; and the second exhortation, in two tetrameters, is either in the rhythm of the first one or in the other rhythm mentioned, and determines the metre and rhythm of the second debate, which terminates with a system in the same rhythm. The number of verses in the dialogue of the antisyntagma does not necessarily agree with that of the corresponding part of the syntagma. Verses 1345–1451 form a second syntagma and antisyntagma. Cf. Eq. 756–910. *Vesp.* 526–724. *Av.* 451–626. *Lys.* 476–607. *Ran.* 895–1098. In *Plut.* 487–618 the lyric part is wanting, because the whole play is without choric odes. In *Eccl.* 571–710 there is a syntagma proper, without the antisyntagma.

## VII. An ode ἀπὸ σκηνῆς, 1154–1170.

I. u : — u | L | — u | — u | — u | — A ||  
 u : — u | L | — u | — u | — u | — A ]  
 II. > : — u | — > | — u | — u | — u | — A ||  
 > : — u | — u | — u | — u | — u | — A ]

III.	<u>_v_v</u>   <u>_v_v</u>   <u>_x</u>	5
	<u>_v_v</u>   <u>_v_v</u>   <u>_x</u>	
	<u>_v</u>   <u>_v</u>   <u>_v</u>   <u>_x</u>	
IV.	<u>v</u> : <u>v_v</u>   <u>_&gt;</u>   <u>_v</u>   <u>_&gt;</u>   <u>_v</u>   <u>_x</u>	
	<u>v_v</u>   <u>_v</u>   <u>_v</u>   <u>v_v</u>   <u>_v</u>   <u>_x</u>	
	<u>v_v</u>   <u>_v</u>   <u>_v</u>   <u>v_v</u>   <u>_v</u>   <u>_x</u>	
V.	<u>_</u> : <u>v_v_</u>   <u>_v</u>   <u>_v</u>   <u>_x</u>	10
	<u>_</u> : <u>v_v_</u>   <u>v_v_x</u>	
	<u>v_v</u> : <u>v_v</u>   <u>_x</u>	
	<u>_</u> : <u>v_v_</u>   <u>v_v_x</u>	
	<u>v_v_v</u>   <u>_v</u>   <u>_v</u>   <u>_x</u>	
VI.	<u>v</u> : <u>_v</u>   <u>_v</u>   <u>_x</u>	15
	<u>v</u> : <u>_v</u>   <u>_v</u>   <u>_x</u>	

I., II., VI. Iambic. III. Dactylic. IV. Logaoedic. V. Parody on tragic anapaests. The form of the last sentence in V. is almost incredible. Kock makes it iambic, and the whole of VI. dochmiac. H. 1125, 1126. G. 302. S. 23, 4. Possibly it should form a part of VI. under the form  $\cup : \cup \cup \cup | - \cup | - \cup \parallel$ . The want of symmetry in V. would certainly not be worse than an anapaestic diameter without an anapaest, a spondee, a dactyl, or even anacrusis.

### VIII. A monody ἀπὸ σκηνῆς, 1206–1213.

I.  $\otimes : \sqcup \mid \neg \vee \mid \neg \wedge \parallel$   
 $> : \neg \vee \mid \sqcup \mid \neg \vee \mid \neg \wedge \parallel$   
 $> : \neg \vee \mid \sqcup \mid \neg \vee \mid \neg \wedge \parallel$   
 $> : \neg \vee \mid \sqcup \mid \neg \vee \mid \neg \wedge \parallel$   
 $\quad \quad \quad \sqcup \mid \neg \vee \mid \neg \wedge \parallel$

II.  $> : \neg \vee \mid \neg \vee \mid \neg \vee \mid \sqcup \parallel \neg \vee \mid \neg \vee \mid \neg \wedge \parallel$   
 $> : \neg \vee \mid \neg \vee \mid \neg \vee \mid \sqcup \parallel \neg \vee \mid \neg \vee \mid \neg \wedge \parallel$

The rhythm is iambic with frequent syncope, or use of a triseme syllable, l. H. 1076. G. 286, 2. S. 11, 3.

## IX. Choric odes, 1303–1310 = 1311–1320.

I. > : \_ u | \_ u | \_ u | \_ > | \_ u | \_ ^ ||  
u : \_ u | l | l | \_ ^ ||  
 $\check{\sigma}$  : \_ u | \_ > | \_ u | \_ ^ ||  
 $\check{\sigma}$  : \_ u | \_ u | \_ u | \_ ^ ||  
> : \_ u | \_ > | \_ u | l | \_ u | \_ u ] 5  
II.    — u | l | \_ u | \_ > || — u | l | \_ u | \_ ^ ||  
 $\check{\sigma}$  : \_ u | \_ > | \_ u | \_ > || — u | \_ u | l | \_ ^ ]

The rhythm is iambic with occasional syncope.

## X. Choric odes, 1345–1352 = 1391–1398.

I.  $\check{\sigma}$  : \_ u —  $\check{\sigma}$  | \_ u — > | \_ u — ^ ||  
 $\check{\sigma}$  : ~ u — u ||  
> : \_ u —  $\check{\sigma}$  | \_ u —  $\check{\sigma}$  | \_ u — ^ ||  
 $\check{\sigma}$  : ~ u — u ||  
 $\check{\sigma}$  : \_ u — u | \_ u —  $\check{\sigma}$  | \_ u — ^ || 5  
> : ~ u — u ]  
II.  $\check{\sigma}$  : \_ u —  $\check{\sigma}$  | \_ u — > || \_ u — u | l — ^ ||  
 $\check{\sigma}$  : \_ u —  $\check{\sigma}$  | \_ u — > || \_ u — u | l — ^ ]

The rhythm of I. is logaoedic with anacrusis. The rhythm of II. is iambic (catalectic tetrameter). As verses 1345–1451 form a syntagma and antisyntagma, II. prob. does not belong to the choric ode. See metrical note on 949 ff.

## MANUSCRIPTS AND EDITIONS.

The following list comprises all the MSS. referred to in the Critical Notes.

Codex Ravennas (Rav.); parchment, of the eleventh century, containing on 180 large leaves the eleven extant plays in this order: *Plut.*, *Nub.*, *Ran.*, *Av.*, *Eq.*, *Pax*, *Vesp.*, *Lys.*, *Ach.*, *Thesm.*, *Eccl.* It contains also valuable scholia. This is the oldest and the best of all the MSS. of Ar., but is not the common source of the rest. It is in the Biblioteca Comunale at Ravenna.

Venetus (Ven.); parchment, of the twelfth century, containing *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Pax*, *Vesp.*, on 172 leaves. It is written by two hands of the same period, and is the next best Ms. after Rav., to which it bears a strong resemblance.

Parisinus Regius 2712; parchment, of the thirteenth century, containing six plays of Eur., the seven extant plays of Soph., and the following of Ar.: *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Ach.*, and part of *Eccl.*

Brunckii; paper, prob. of the fifteenth century, containing *Plut.*, *Nub.*, *Ran.*. It has the subscription: Μιχαὴλ ὁ τοῦ Λυγγᾶ πενίᾳ συζῶν ἔξι-γραψεν ἐν Ρυθίμνῃ Κρήτῃς.

Borgianus (Borg.); paper, recent. It was collated by Ph. Invernizius.

There are many other MSS. which contain the *Clouds*; they are for the most part of recent origin. Of those known as the Codices Dobraei, four are in the Public Library of Cambridge, Eng., and two in the Harleian Library.

The most important editions of Ar. are the following.

*Aristophanis Comoediae novem* [*Lys.* and *Thesm.* wanting] cum Scholiis. Venetiis, apud Aldum, 1498. Folio. (This is the Editio Princeps. It was revised and republished at Florence apud Iuntam, 1515, and to this edition were added *Lys.* and *Thesm.* in the course of a year. The eleven plays were first published together in *Aristophanis facetissimi comoediae undecim*, Basileae, 1532. 4<sup>o</sup>.)

*Aristophanis Comoediae*, Graece et Latine, cum emendationibus Jos. Scaligeri. Accesserunt Fragmenta. Lugduni Batavorum, 1624. 12mo.

*Aristophanis Comoediae*, Gr. et Lat., cum Scholiis et notis virorum doctorum. Recensuit notasque adiecit L. Kuester. Amstelodami, 1710. Folio. (This edition contains the critical and exegetical work of Bentley, Casaubon, and Spanheim.)

*Aristophanis Comoediae*, emendatae studio R. F. P. Brunckii. Argentorati, 1783. 9 vol.

*Aristophanis Comoediae*, auctoritate libri praeclarissimi saeculi x. [Cod. Rav.] emendatae a Ph Invernizio. Lipsiae, 1794. (With a commentary by C. D. Beck and W. Dindorf, 1809–1826, and supplement, 1834. 18 vol. in 14 parts.)

*Aristophanis Comoediae*, cum Scholiis et var. lect. Recens. Imm. Bekkerus. Acced. versio latina, deperditarum comoediuarum Fragmenta, index locupletissimus notaeque Brunckii, Reisigii, Beckii, Dindorfii, Schuetzii, Bentleii, Dobrei, Porsoni, Elmsleii, Hermanni, Fischeri, Hemsterhusii, Kuinoelii, Hoepfneri, Conzii, Wolfii, etc., etc. Londini, 1829. 5 vol.

*Aristophanis Comoediae*. Accedunt perditarum fabularum Fragmenta, ex rec. G. Dindorfii. Oxonii, 1835–1839. I. II. Textus. III. Annotationes. IV. Ps. I.–III. Scholia Graeca ex cod. auct. et emend. (The same editor has published editions of Ar. at Paris and—among the *Poetae Scenici Graeci*—at Leipzig and Oxford.)

*Aristophanis Comoediae*. Edidit Theodorus Bergk. 2 vol. Ed. II. Lipsiae, Teubner, 1857. (This is a Text-edition.)

*Aristophanis Comoediae*. Edidit Augustus Meineke. 2 vol. Lipsiae, Tauchnitz, 1860. (Text-edition.)

The following separate editions of the *Clouds* are important or convenient.

*Aristophanis Nubes* edidit C. Reisig. Lipsiae, 1820.

*Aristophanis Nubes* cum Scholiis denuo recensitas cum adnotationibus suis et plerisque Io. Aug. Ernestii edidit G. Hermannus. Lipsiae, 1830.

*The Clouds of Aristophanes*. With notes critical and explanatory. Adapted to the use of schools. By T. Mitchell. London, 1838.

*Aristophanis Nubes*. Edidit, illustravit, praefatus est W. S. Teuffel. Ed. II. Lipsiae, 1863.

*Die Wolken des Aristophanes.* Erklärt von W. S. Teuffel. Leipzig, 1867.

*The Clouds.* By W. C. Green. "Catena Classicorum." London, 1868.

*Ausgewählte Comoedien des Aristophanes.* Erklärt von Theodor Kock. Erstes Bändchen: Die Wolken. Dritte Auflage. Berlin, 1876. (The other three volumes contain Die Ritter, Die Frösche, and Die Vögel. This edition is the basis of the present work.)

*The Clouds.* With Notes. By C. C. Felton. Seventh edition. With an Appendix by W. W. Goodwin. Boston, 1877.

*The Clouds.* With Introduction and Notes by W. W. Merry. Oxford, 1880.

For fuller information concerning Aristophanean literature, see Bernhardy, *Griechische Litteratur*, II. 2, pp. 614-622 and 638-676. Third ed., 1872. Nicolai, *Geschichte der gesammten griechischen Literatur*. I. 229 ff. Second ed., 1878.

## CRITICAL NOTES.

THESE notes are intended chiefly to indicate the departures of the text from the readings common to the majority of the MSS. These latter are placed first in each instance.

### VERSE.

6. οὐνεκα: εἰνεκα. See note and critical notes on 238, 422, 511, 526.
35. ἐνεχυράσασθαι: ἐνεχυράσεσθαι in most old editions.
65. τοῦ πάππου: τὸ τοῦ πάππου, Cobet; ἀπὸ τοῦ πάππου, Meineke.
87. πιθοῦ. τί οὖν: πιθοῦ μοι. τί οὖν, Rav.; πιθοῦμαι. τί οὖν, Ven.; πιθοῦ μοι. τί οὖν, K. F. Hermann. — πειθομαι or πιθοῦμαι: πιθωμαι, Dawes.
104. This verse is wanting in Rav.
114. Wanting in Rav. and Ven. Its omission evidently resulted from the similar ending of 113.
125. ἀλλ ἔστει: Cobet proposes δύτ· ἀλλ ἔιμι. See note.
130. σκινδαλάμους: σκινδάλους, Rav., Ven; σχινδαλάμους, Brunck.
148. πῶς δῆτα τοῦτο ἐμέτρησε: πῶς τοῦτο διεμέτρησε, Rav., Borg.; πῶς τοῦτο δῆ μέτρησε, Cobet.
151. ψυγέσθ: ψυγέντος, Herwerden; ψυχέντος, Meineke.
179. θοιμάτιον: θυμάτιον, G. Hermann.
185. ἐοικέναι: εἰκέναι, Brunck. See on 341.
189. τοῦτό γε ορ τοῦτ' ἔτι: τοῦτό γ' ἔτι, Reisig.
195. ήμιν: νόμιν, Schol. See critical note on 366.
203. ἀναμετρεῖσθαι: Cobet proposes ἀναμετρῆσαι.
204. οὐκ, ἀλλὰ (Text): οὐκ, ἀλλά, Dindorf; οὐκ ἀλλά, Kock. So 258, 482, 497, 898. See on 258 and Kock on *Av.* 71.
214. ποῦ ὅτιν: ποῦ ὅθι, Hirschig. See on 726.
216. πάνν: πᾶλιν, Sauppe, which Ven. has 215.
238. οὔνεκ': εἰνεκ', one Codex Dobraei; ἐνεκ', Bentley.
248. τῷ γάρ δημιντ'; ή: τῷ νομίζετ'; ή, Göttling; (ὅτιν) ή νομίζετε, Bergk. Other conjectures have been offered.
260. τρίμμα: τρίμμα, Meineke, deriving it from τρίβ- rather than τρίβ-. Cf. λειπ-, λιπ-, λείμμα.
261. ἀτραμι or ἀτρέμας: ἀτραμι, G. Hermann.
272. προχοais: see note. — ἀρύεσθε: Suid. read ἀργύεσθε.
282. καρποῖς τ' ἀρδομέναν: see note. For καρποῖς, Kock proposes κρήναις or κρουνοῖς.
296. σκάψης: σκάψει, Elmsley (*cf. Ach.* 854, σκάψεται).
297. δοιδαῖς: δοιδῆς, K. F. Hermann.
322. φανερῶς: φανερας, Halbertsma.

324. ησύχως or ησυχά: ησυχῷ, Elmsley; ησυχῇ, Dindorf.

329. ηδεις: ηδησθ, Cobet and Blaydes. But see H. 491 a.

332. Punctuation changed by Kock so as to connect closely with 331.

334. Rejected by Bergk,— rightly, acc. to Meineke.

337. δέρλας, διεράς: see note.

348. δ τι βούλονται or δ τι ἀν βούλονται: δ τι ἀν βούλονται, Rav.; δτ' ἀν βούλονται, Borg.; ἀν βούλονται, Bentley and Dobree.

361. πλήν ἦ: πλὴν εἰ, Meineke. See note.

366. ήμιν: ὑμῖν, Dobree. This confusion is freq. in MSS.

372. τοι τῷ νῦν: τοι δὴ τῷ νῦν, Porson, to improve the caesura.

380. ἐλελήθει: ἐλελῆθαι, Cobet; ἐλεληθῇ, Brunck. The MSS. are prob. right.

394. G. Hermann, with some MSS., assigns this verse to Strepsiades.

399. πῶς δῆτ': δῆτ', Ven.; πῶς, several MSS.

401. Ἀθηναίων or Ἀθηνῶν: Ἀθηνέων, Porson.

402. παδάν: μαδάν, Rav., Ven., and a few others, followed by Teuffel.

409. ἄπτων: ὄπτῶν, Rav.

412. παρ' ήμων: δικαίως, Diog. Laert.

413. γενήσεις: διαίτῃς, Diog. Laert.; διάξεις, Cobet.

414. εἰ μνήμων εἴ: εἰ γὰρ μνήμων, Diog. Laert.

415. καὶ μῆ: κούτε τι (and then οὕθ' . . . οὔτε), Diog. Laert.

416. μήτε . . . μήτ' ἀριστῶν: οὔτε . . . οὔτ' ἀριστῶν, Diog. Laert.

417. γυμνασίων: ἀδηφαγίας, Diog. Laert.

422. οὐνεκα: εἶνεκα, Ven.; ἔνεκα, Rav.

432. οὐδεὶς νικήσει πλείονας η σύ: μεγάλας οὐδεὶς νικήσει πλέον η σύ, Rav.; μεγάλας νικήσει σοῦ πλίον οὐδεὶς, Kock; μεγάλας οὐδεὶς λέξει πλέον η σύ, Köchly. μεγάλας is in any case to be retained because of 433.

439. χρήσθων ἀτεχνώς: ἀτεχνῶς, Cobet.

440. τὸ γ' ἐμόν: τούμον, Cobet.

442. φιγοῦν: φιγῶν, Heindorf and G. Hermann.— δέρειν: δέρειν, Scaliger.

451. ματιολοιχός: ματτιολοιχός, Bentley. See note.

457, 462, 466, transferred from Socrates to the Chorus by Bentley.

483. εἰ: η̄, Dobree. εἰ, preceded by a comma, is read by most editt.

489. προβάλλωμα: προβάλλωματοι, Ven.; προβάλλω σοι, Meineke; προβάλω σοι, Hirschig.

495. κάπειτ': ἔπειτ', Rav. Some editt., as G. Hermann and Dindorf, read κάππειτ'.

511. εἶνεκα, ἔνεκα, οὐνεκα: see on 6. Brunck, Dindorf, Cobet, and some others, write οὐνεκα.

520. νικήσαμι' ἔγωγε: νικήσαμι τ' ἔγω, G. Hermann; νικήσαμι γ' ἔγω, Bentley.

523. πρώτους: πρώτην, Welcker. See note.

526. οῦνεκ': εἶνεκ', Ven. See on 6.

533. ὑμῖν: ὑμῶν, Sauppe. See note.

538. σκύτινον: σκυτίον, one Codex Dobraeli.

553. πρότιστον: πρότερον, Rav.; πρότιστος, Cobet.

575. προσέχετε: πρόσχετε, Bentley; πρόσσχετε (Dindorf) seems preferable, as πρόσχετε must be from προέχων.

592. τῷ: ὑπό, Elmsley and Sauppe. See note.

595. αὐτεῖ: αὐτὸς, Bergk. See note.

615. φησιν ὑμᾶς κούκ: φησιν, ὑμᾶς δὲ οὐκ, Bentley.

638. ή περὶ ἐπών τῇ βυθίμων: ή βυθίμων τῇ περὶ ἐπών, G. Hermann.

647. ταχύ γ': τάχα δ', Reiske. — σὺ περὶ: περὶ, Rav., Ven.

652. νῆ τὸν Δῆ: transferred from Strepsiades to Socrates by Hirschig.

663. κατὰ ταῦτα: κατὰ ταῦτα, G. Hermann.

684. φίρε. πῶς: φίρε πῶς, Bamberg.

676. γ' ἀναμέττετο: ἀναμέττετο, Dobree.

679. καρδόπην θήλαιαν: καρδόπην; θήλαιαν, Kock. — δρθῶς γαρ λέγειν: transferred from Strepsiades to Socrates by G. Hermann.

681. ίτι δή γε: ίτι γε, Rav., Ven.; ίτι δέ γε, Meineke.

687. ίστ' οὐκ: οὐκ ίστ', Kock. See note. In order to remove the supposed difficulty, O. Schneider suggests Φιλίας, Ήνεάς for Φιλόξενος in 686.

696. Ικετεύων σ' ἵνταδ': Ικετεύων σ' ἵντανθ, Rav., Ven.; Ικετεύων, ἵντανθ σ', Kock; Ικετεύων 'ἵντανθ' γ', Dobree.

734. πλήγη ή: πλήγη εἰ, Meineke. See on 361.

744. τὴν γνώμην: τῇ γνώμῃ, G. Hermann.

750. δῆ: δι, G. Hermann.

769. φίρε, τί δῆτ' ἀν, transferred from Socrates to Strepsiades by Reisig.

770. ὄποτε γράφοιτο: ὄποτε ἀγγράφοιτο, Cobet.

776. ἀποστρίψαις: ἀποστρίψαι', Meineke.

783. οὐκ ἀν διδαξαμην: Elmsley (on Eur. *Med.* 290) proposed οὐκ ἀν διδάξαιμεν, instead of which Kock suggests οὐ γαρ διδάξαμεν δι.

784. ναὶ πρὸς τῶν: τίναις πρὸς τῶν, Rav.; ναὶ στι πρὸς, G. Hermann.

786. νῦν, νῦν, δή γε, or δῆτα: ήν, δέ, Kock.

817. Δία τὸν: Δίο οὖ, τὸν, Kock; Δίο οὐ τὸν, Meineke.

819. τὸν: τό, Valckenaer. The argument that the Greeks did not say τὸν θεοὺς νομίζειν in the general sense of believe in (the) gods, hardly applies here; still τό seems preferable.

821. ἀρχαϊκά: ἀρχαικά, Dindorf. See note.

824. διδάξεις: διδάξεις, Dawes. GMT. 45, n. 8 and foot-note. — νυν: νῦν, Rav.; νυνῆ, Cobet.

827. ίστιν: ἰνεστιν (i.e. ίτ' ίστιν), Rav.; ίστ' ίτ', Kock.

838. καταλούεις: καταλέσι, Bekker. The metre demands the change.

847. τίνα νομίζεις: τί δινομίζεις, Meineke; τίν' δινομίζεις, Mehler.

862. οἴτ': Kock proposes interv. οἴστ', used parenthetically.

869. οἴτ': οἴστη, Meineke, to avoid lengthening ε in κρέμαδρῶν.

872. κρέμασθ' γ': κρέμαι', Brunck. — οἴτη ιδίθιον: οἴτη ιδίον, Meineke, retaining κρέμασθ' γ' of the MSS.

883 f. See Introd. § 40 f.

887. Transferred from Strepsiades to Socrates by Beer.—**ε** οὐν: νῦν,  
Rav.; νῦν, Dindorf.

901. ταῦτ': γ' αὐτό, Rav.; γὰς αὖτ', G. Hermann. There is not sufficient objection either to ταῦτ' or to γ' αὖτ' (the virtual reading of Rav.) to justify the introduction into the text of the synizesis of ο with ει. If αὐτό is to be preserved, and γ' dispensed with, it would be better to read δλλ' ἀντιλέγων αὖτ' ἀντρέψω. Some read 'γαῦτ' (γὰς αὖτ' with crasis); but γ' αὖτ' is prob. the correct reading.

918. καὶ γνωσθήσεται ποτ': γνωσθήσεται ποτ', Rav., Ven.; γνωσθήσεται τοι ποτ', G. Hermann.

925. See note for the rearrangement proposed by Kock.

968. εἰτ' αὐ: εἰτ' ἄν suggested by Kock. But see note on 975.

968. ἐντυναμένους: ἐντυναμένης, Ray.; ἐντυνομένης (with η over τυ), Ven. G. Hermann's proposed reading ἐντυναμένης, sc. τῆς κιθάρας, is doubtful, since η κιθάρα ἐντυνέται δημονίας is hardly Greek. The common reading, on the contrary, as well as that of Rav. and that of Ven., may have originated from ἐντυνάμενος.

976. ἐρασταῖς: ἐρασταῖσιν, Toup.

982. ἀνηθον or ἀν ἀνηθον: ἀνηθον, Dindorf. The fact that the first syllable is freq. short shows that ἀνηθον must have been one way of writing the word; but the occasional use of that syllable as a long one is no proof (as some assume) that we must write ἀνηθος; still this form is found in some MSS.

995. μελλαῖς: μελλα, Reiz. With μελλα some read δὲτι for δ τι.

1010. πρὸς τούτους προσέχης: πρὸς τούτουσιν ίχης, Bergk. The much more usual caesura would be secured by τούτουσιν προσέχης. See note.

1023. ἀναπλήσιαι: σ' ἀναπλήσιαι, several MSS.

1040. καὶ τοῖσι νόμοις καὶ: τοῖσι νόμοισι καὶ, Rav., Ven.; τοῖς νόμοις καὶ, a few MSS.; τοῖσιν νόμοις ἐν, Kock.

1046. δειλὸν: δειλότατον, Rav., Ven., and some other MSS.; also Schol. Because of this evidence in favor of δειλότατον, and because ὅτι κάκιστον δέτι is very tame, Kock proposes something like δειλὴ ποιει βλακιστάτον καὶ δειλότατον τὸν ἄνδρα. For βλακιστάτος, cf. Xen. Mem. iii. 13. 4. Athen. vii. 277 d. Tim. Lex. Plat. 61 (Ruhnken) explains it, χαύνον τῇ προσῳρίσει. The Schol. on our passage has the striking remark, κάκιστόν δέτι: ἔψοι γάρ καὶ χαύνοι τὰ σώματα. δειλότατον δὲ εἴπεν· ἰκλέει γάρ. To this is added in the Codex Brunckii, δειλὸν ποιει τὸν ἄνδρα: μαλακίας γάρ αἰτιον.

1052. δέτι, ταῦτ': δέτιν αὖτ' (i.e. αὐτό), Reisig.

1063. δια τούτο: δι' αὐτό, Porson.

1064. δοτεῖσθαι γε: δοτεῖσθαι τῷ, Rav.

1075. εἰτε. πάρει: εἰτε ἀνειψι, Kayser; cf. Pax, 663, εἰτε, δικούσι.

1109. οἰον: οἰον, Teuffel following Rav. and Ven. 1110.

1119. τεκούσας ορ τεκούσας τὸς: τε καὶ τὸς, Koraës.

1137. ἁμού: καμού, Kock; καὶ μού, Meineke. —διτα: διττα, Porson.

1141. δικάσσασθαι: δικάσσασθαι, Küster. See Madvig, *Advers. Crit. I.* 156 ff.

1146. κάγωγε σ': some, as Dind., write κάγωγέ σ', making σ' unemphatic; but the contrast of persons seems to call for emphasis. Cf. 1277, 1411; *An.* 1053. That emphatic σ' may suffer elision of its vowel, is shown by such examples as Eur. *Alc.* 667, 984; *Tro.* 945; *Rhes.* 397, etc.

1151. Ἀπαιολή: Ἀπαιολή, Lobeck.

1169. σ' λαβάν: λαβάν τὸν οὐλόν σου, Rav., Ven.; λαβάν τὸν οὐλόν, Dindorf.

1179. τις: τις, Kock. — ημέρα: transferred from Phidippides to Strepsia-des by Geel.

1184. γένοιτ' ἀν: γένοιτο, Meineke, followed by Kock. It is to be regretted that this unnecessary emendation has been received with some favor. The sense calls for so-called potential ἀν, as this protasis is at the same time an apodosis; lit., unless (*under some possible supposition*) the same woman should be both old and young. γενίσθαι often means prove to be.

1190. γε τὴν ἐνηρ τε καὶ: τε τὴν ἐνηρ καὶ τὴν, G. Hermann. This emendation, which was made in order to bolster up the logic of Phidippides, might well be dispensed with. See note.

1192. προσίθηκεν: προσίθηκ', Bentley. Cf. 214, and see on 728.

1194. ἀπαλλάττουθ: διαλλάττουθ', Hirschig.

1206. Στρατίαδες: see note and *Metres*. It is quite possible that by ΣΤΡΕΨΙΑΔΔΕΣ (ante-Euclidean) Ar. meant the nom., not the voc.

1228. As τὸν is wanting in Rav. and Ven., Kock suggests μὰ Δι' οὐ γάρ οὐ γάρ πα κτέ.

1238. χοάς or χοᾶς: χοάς, Elmsley.

1242. τούτων: τούτω, Rav.; τούτῳ, Kock. τούτων (depending on δικτυν) is retained by Dindorf and others.

1246. ἀποδάστεν μοὶ δοκεῖ: transferred by Beer to Pasias (with change of μοὶ into σοι) from the witness, who is a καφόν πρόσωπον. Acc. to Kock, these witnesses in Ar. never speak.

1252. Perhaps we should read οὐχ δσον (or οὐχ, δσον) γ' ξμ' εἰδέναι. See examples from *Eccl.* and *Plat. Theaet.* quoted in note. Cf. *Thesm.* 34.

1262. τι δ' δστις: τι δ'; δστις, Meineke.

1275. αὐτὸς: αὐθίς, Bergk.

1304. ἔρασθεις: ἔξαρθεις, Reisig.

1309 f. ιῶας and ἀνθ' added by Reisig. Kock suggests the omission of all between ποιήσει and κακὸν.

1310. τι κακὸν λαβεῖν: κακὸν λαβεῖν τι, G. Hermann.

1349 f. δῆλον γε τὸ λῆμ' θστι τάνθραστον: δῆλον γε τοι τάνθρος τὸ νόημα (*purpose*), Kock; δῆλον γε τῶν θράστου ὑστε τὸ λῆμα, G. Hermann.

1352. ηδη λέγαιν χρή πρὸς: χρή δη λέγαιν πρὸς τὸν, Meineke.

1356. κριόν: Κριόν, G. Hermann. See note.

1359. ἄρα τύπτεσθαι: ἀράττεσθαι, Meineke.

1366. Placed after 1368 acc. to Fritzsche's suggestion (on *Thesm.* 1043). — πρωτὸν: πρωτὸν, F. Thiersch (who, of course, does not transpose).

1371. ίκλινα: ίκλινα, Dindorf. Hardly necessary.

1378. **ἄ:** **Ἄ:** Kock. Those who retain **ἄ** omit the dash.

1380. **ἀνασχύντες**, **σ'**: some write **ἀνασχύντες σ'**, to which there can be no objection if **σ'** is not emphatic; for the voc. is very often followed by an enclitic. The triple accent may be made an objection to the circumflex on **Ἄ-**, not to the final acute.

1384. **φράσαι**: **φράσας**, a few MSS. Kock is inclined to read **φράσας** (with Cobet); but the inf. is good Att. usage.

1385. **δέ με**: perhaps **δέ ήμε**, as some write, is better. See critical note on 1146.

1398. **δόξας**: Teuffel and some other edit. read **δόξης**.

1401. **μόνη τὸν νοῦν**: **τὸν νοῦν μόνον**, Rav.; **τὸν νοῦν μόνη**, Bentley.

1411. **εὐνοεῖν ὄμοιως τύπτειν τ'**: Rav. omits **τ'**; **εὐνοοῦνθ' ὄμοιως τύπτειν**, Kock.

1412. **τοῦτ'**: **τόδ'**, Bentley.

1418. In the latter part of the verse the MSS. vary, indicating a corruption; but neither Bergk's **τοῦ νέου ὅστι** nor Kayser's **νῇ Δῃ ὅστι** is satisfactory. Kock suggests **προσεμένους τι, si quid admiserint.**

1421. **θεῖς τούτον τὴν**: **τιθεῖς τούτον τὴν**, Rav., Ven., and some other MSS.; **τιθεὶς τότ' τὴν**, Kock.

1427. **ἀλεκτρυόνας**: see note. Many editors adopt Bothe's **ἀλεκτόρας**.

1431. **ἐπὶ ἔνδον**: the reading of Rav., κάπι πλεῖον, shows that some rare word has been replaced in the other MSS. by the gloss **ἔνδον**. The correct reading is, no doubt, κάπι ἱκρίου, as G. Hermann pointed out. Cf. Poll. x. 157, δοκοί, δοκίδες, ἱκρία; Hesych., ἱκρία, τὰ ὄρδα ἔνδα τὰ ἐπὶ τῆς πρύμνης καὶ πρέρας; Phot. ἱκρία, ὄρδα ἔνδα. In Nic. Ther. 198, the domestic fowls are robbed by a weasel, ἵνθα λέχος τεύχονται ἐπὶ ἱκρίουν. The **τ** is seen in *Thesm.* 396, **ἱκρίουν**, — √ —.

1436. **τεθνήσας**: **τεθνήσεις**, Dawes and Elmsley. See note.

1447. **ἥν ταῦτη**: **ἥν ταῦτην**, Ven.; **ἥ ταῦτ' τὴν**, Kock.

1458. **ὅταν τινά**: **ὅτιν' ἀν**, Porson.

1466. **μετ' ἐμοῦ (γ')** **Δλθῶν (Δλθ')**: **μετελθών**, G. Hermann.—**οτ**: Cobet proposes **ἀν** (= **τούτων ἀ**).

1470. **οὐκ ἔστ' οὐκ**: **οὐκέτ' οὐστ'**, Porson.

1472 f. **τοῦτ' φόμην διὰ τουτού**: Bentley suggested **τότ' φόμην Δἰα τουτού**. — **τουτού**: **τουτού**, Meineke.

1508. **οὔνεκα**: **ένεκα**. See on 6, with critical note.

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